Sect. 57

TOP OF THE News

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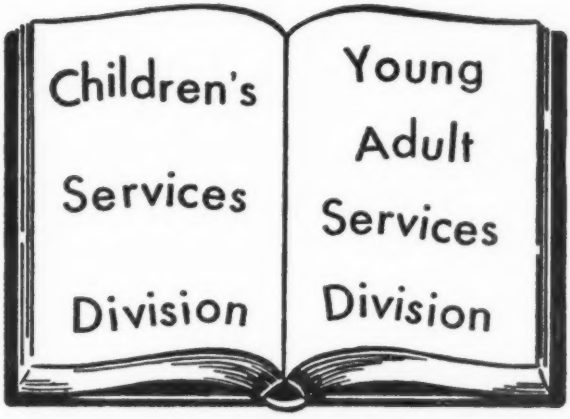

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Volume XIV, No. 3 March 1958

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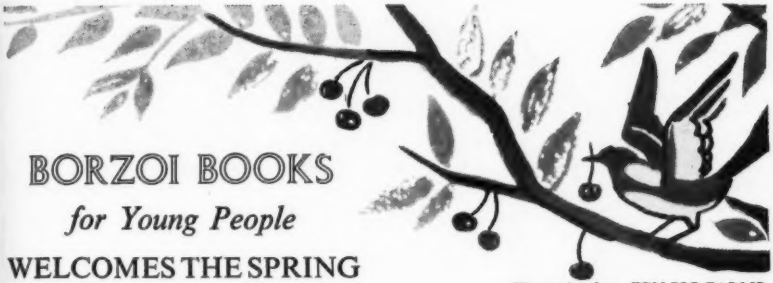

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Top of The News

Volume XIV, No. 3 March, 1958

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Happy Birthday!
The Wind in the Willows

MARGARET HODGES, *Special Assistant, Boys and Girls Department, Carnegie Library of Pittsburgh.*

The year was 1908, a quiet year, a peaceful year in England. The *Annual Register* records that in 1908 an Englishman went a kilometer in an airplane that he had invented. The king expressed appreciation of the services of the militia and hoped they would be ready for any calls that might be made on them. Burne-Jones' *Love Among the Ruins* sold for 1,575 guineas. Cambridge won the boat race against Oxford by two and one half lengths. Churchill accepted the presidency of the Board of Trade in North-West Manchester. Mr. F. Newton broke records at Brookland's motor race course with a speed of 50 miles in 35 minutes, 7 seconds. The Bank of England reduced its rate to 5 per cent. And May Day on the Continent passed off without disturbance.

These events, which loomed large at the time, have long since been forgotten. But this year we celebrate the fiftieth anniversary of another event of 1908, an event of lasting significance. In October, 1908, in a world that now seems impossibly idyllic, far removed from our own, *The Wind in the Willows* appeared. Kenneth Grahame, the author, was already known on both sides of the Atlantic for his earlier books, *Dream Days* and *The Golden Age,* two little gems in which he had commemorated the child's view of the world with its special values, so different from the values of the adult world, and its special beauty, "nowhere to be actually found."

From the Olympian heights of adulthood, Grahame recalled another world in which he had once played. "Et in Arcadia ego—I certainly did once inhabit Arcady." He remembered how hopelessly different the Olympians, the adults, had seemed to the children at play in Arcady. And now he asked, surprised and dismayed, "Can it be I, too, have become an Olympian?"

To all outward appearances, he had indeed become an Olympian, a Secretary of the Bank of England, an Edwardian English gentleman, able to conform to the mold without undue pain. But the outward appearance belied a spirit eternally young, bubbling with happiness, still fresh from the streams and groves of Arcady.

He had grown up in a freedom which few civilized children will ever again possess. The freedom of upper middle-class children in the late Victorian era was a paradox of an age much restricted by convention. It

was a freedom made possible because Father left the rearing of the children to Mother, Mother left it to Nannie, and Nannie sat by the nursery fire darning long black cotton stockings while the children themselves roamed more or less at will. The nursery world was a private world, separate from Olympian parlors, and woods and fields and rivers were close at hand.

Kenneth Grahame's childhood was even more free than most, because of the early death of his mother. His father had, soon afterwards, removed himself to the Continent and disappeared from view, leaving the children in the care of aunts and uncles. Everyone knows that adventures begin when parents are disposed of, and so it proved for Kenneth Grahame. In the home of the aunts and uncles at Cookham Dene on the Thames, Arcady awaited him.

Later, another influence formed his mind and spirit. He said of St. Edmund's School in Oxford that "the classics, the Gothic, the primeval Thames fostered in me the pagan germ . . ."

He owed also to the English public school that sense of structure and command of style that was to give authority to every word he wrote. The stones and spires of Oxford confirmed his passion for beauty. And still the Thames flowed through his daily life with its intimations of "something beyond," its hints of adventure to be sought around the next bend.

Then came the exodus from Arcady and emergence into the world of the Olympians. "The Old Lady of Threadneedle Street" proved to be not a hard mistress, but she never won his heart. His literary critics have detected the theme of escape in almost all that Grahame wrote; of escape "from prose to poetry . . . from . . . Threadneedle Street . . . to . . . trackless meadows—to Centaurs or trout, to Orion or gypsies . . ."[1]

The Wind in the Willows was a disappointment to most of those readers who had adored the children of *Dream Days* and *The Golden Age*. The new book seemed to defy analysis. Like *Alice in Wonderland* and *Peter Rabbit*, it had begun as a story for one child. The reprehensible adventuring of Mr. Toad was the part especially meant for Grahame's small son, Alastair, known as "Mouse." It is still the part that younger children like best. But more was added—chapters in which Mole and Rat and Badger explore the river as it wakens in the spring, roam the dusty roads of full summer, feel the desolation of winter in the dark of the Wild Woods, the cheer of firelight with doors shut against the cold. It is these chapters which have made adult readers say, "But is it a book for children?"

Through them runs a perception of something more than the actual story. Again and again comes a summons, a call. What does it mean? Mole feels a "divine discontent" and leaves his little underground home for the light and air of the unknown world above him. Later, an electric

[1] C. Lewis Hind. Kenneth Grahame. (In *Authors and I*. New York, Lane, 1921. p. 107).

thrill runs through every nerve as he receives the message from his Dulce Domum—"Come home." "The wafts from his old home pleaded, whispered, conjured, and finally claimed him imperiously." The Water Rat, moved by the enticing words of a seafarer, prepares to set off toward what lies beyond the horizon. And as the climax of a prose poem, the distant piping of Pan himself draws the little animals along the dawn-lit river to find a lost baby otter. "Such music I never dreamed of, and the call in it is stronger even than the music is sweet!" Always there is something beyond, something about to be revealed, something that will uncover the deepest secrets of life. "This time, at last, it is the real, the unmistakable thing, simple—passionate—perfect—"

And yet, writing to Theodore Roosevelt, when he sent a copy of *The Wind in the Willows* to the President, Grahame said, "Its qualities, if any, are mostly negative—i.e. no problems, no sex, no second meaning—it is only an expression of the very simplest joys of life as lived by the simplest beings . . ."

Why, then, does the reader have an inescapable awareness of a second meaning? To find the reason we must look again at the climate of Grahame's childhood. Joy breaks through with every word he wrote of his childhood memories. They are surrounded by a golden green light from a land of wonder. Wordsworth had felt it long before and captured it for all time in his great Ode. "There was a time when meadow, grove, and stream,/ The earth, and every common sight/ To me did seem/ Apparell'd in celestial light,/ The glory and the freshness of a dream."

Grahame thought, in the same Platonic tradition, that "Heaven lies about us in our infancy," that we come into this world "trailing clouds of glory." And though he, too, had seen the glory "fade into the light of common days" as manhood came upon him, still the memory of that brighter day brought thoughts that did lie "too deep for tears."

Remembered joy is the key to the second meaning of *The Wind in the Willows*, and, as in real life, it flowered into anticipated joy, "a conscienceless opening of one's hand for all that may betide under benign sun or watchful arrowy moon . . ."[2]

Is that world really gone beyond our ken in 1958? Perhaps never again will the Olympians live in a world remote from the children's Arcady. With the disappearance of Nannies, with families crowded into smaller houses, with the advent of TV, children seem not to be as young as they once were, and parents never really grow up. Yet the adventurous mood persists. Lines are forming for the first chance to fly to the moon. (The enraptured Toad, on hearing the "Beep-beep" of Sputnik, would have sold all his motor cars and laid outrageous plans to be the first toad in interstellar space.)

Toward the end of his life, Kenneth Grahame gave a talk called "A

[2] *Lost Laughter.* (In The Times [London] Literary Supplement. Children's Books Section. p. i. Nov. 4, 1955).

Dark Star." His theme was the impossibility for a present-day critic to gauge fully the impact which a book had on its contemporary public. The book must always, with time, lose some of its lustre, he thought, just as a new star is brightest, until with the passing of years it becomes the star we see today, still giving out light, but never quite the same as at first.

The Wind in the Willows is itself a refutation of this theme. It has glowed brighter with the passing years. And now, on the occasion of its fiftieth birthday, we can say with certainty that this is a book which will never be a "dark star" . . . as long as there are readers, old and young, who have felt and remembered joy, who with a youthful heart still hear the summons of the Piper at the Gates of Dawn.

Notes on Storytelling

FRANCES CLARKE SAYERS

It has been almost two years since the Festival of Storytelling at Miami, when Eulalie Steinmetz Ross stood in the morning light which suffused the cabaret at Eden Roc and set before us a feast of storytelling. Nothing is more dismal than a night club the morning after, but with her gift for setting the scene, and with undaunted courage, she changed the place into an intimate arena, with the audience rising, tier upon tier, above the storytellers, safely in reach of voice and eye. How far has the influence of that festival been felt? Unless we set about it scientifically, with questionnaire and survey, we will never know. If these few paragraphs reach the eye of someone who knows of any impetus given to storytelling because of Miami, *Top of the News* would like to know of it.

Meanwhile, there are at least two straws in the wind. Winnifred Crossley, Specialist in Work with Children, Michigan State Library, organized a storytelling festival for the annual meeting of the Michigan Library Association at Detroit in October of '57, building the program around the idea of United Nations. The program reached from Denmark, with tales from H. C. Andersen, to the India of Kipling's *Elephant's Child* and back to a tall tale from America, Samuel Swayne's *Great Grandfather and the Honey Tree.* The program is reported to have been a great success, even though several of the storytellers were laid low by flu, and substitute tellers were called in at short notice. It speaks well for the resources of the state that adequate storytellers were at hand. Perhaps Miami cannot lay claim to this inspiration. Mrs. Crossley is herself a master storyteller, deeply interested in the art. Storytelling was bound to be featured by her

sooner or later: but perhaps the memory of Miami quickened the time, and gave the Michigan program a wider audience than it would have otherwise commanded.

In California, Jasmine Britton, formerly supervisor of school libraries in Los Angeles, currently top-flight salesman for Compton's Pictured Encyclopedia, and glamorous world traveler, heard rumors of the Miami Festival; and when she was consulted as board member of the Filippa Pollia Foundation as to a program for its annual fête for children, she suggested storytelling. As a result, the Foundation and Immaculate Heart College presented an afternoon of storytelling to several hundred children and adults, with Frances Sayers as the storyteller. The tales of Andersen, Howard Pyle, and Joseph Jacobs were common ground for children and adults alike.

The California Library Association, southern section, also featured storytelling in its spring meeting, in April, 1957. Natalie Edwin of San Diego organized "A Little Festival of Storytelling," and presented Ruth Robinson in *Wicked John and the Devil*, and Marjorie Dobson, of the South Pasadena Public Library, in *The Peddler of Balaghadereen*. She is the storyteller who told this same tale at the Miami meeting, having changed residence since then, moving westward from Indianapolis to California. One of the most interesting storytellers on this occasion was Mr. Laramee Haynes of Pasadena, who has no library connection, except that of a constant and devoted reader in the Pasadena Public Library. He became interested in storytelling through his two young sons who nightly demanded stories from him. For a long time he invented his own. Then one night it occurred to him that it was a waste of time to tell such stories as he could invent, when the shelves of the public library were stored with the glorious tales of all time. With the encouragement of Mildred Phipps, the children's librarian of Pasadena, he explored folklore, epic, and saga. Then the art of telling began to command his attention. At that time, a small group of serious tellers was studying under Gudrun Thorne Thompson. He joined that band, and studied with them. All this he told the audience at the San Marino meeting, and then, with only a breath between his own tale and that of Howard Pyle, he slipped into the telling of *Robin Hood and the Golden Arrow*.

Storytelling was certainly in the air, for the larger organization of the State Association brought Richard Chase to the fall meeting in the northern half of this elongated region, and schools, teacher institutes, colleges, libraries, and universities made good use of him. He spoke and sang and danced and told stories up and down the state. Certainly the climate for listening has increased "in these promiscuous parts." Now plans are under way for a Poetry Festival to precede the San Francisco Conference of next July. This is certainly the result of the Miami meeting. At any rate, it is good to have proof of faith in the spoken word, and renewed conviction in the power of direct and personal communication.

Important Changes Mark Midwinter Meeting at Chicago

CLA Becomes CSD

On January 28 at the evening membership meeting of the Children's Library Association, that organization was transformed, by adoption of its new Bylaws, into a new organization with a new name. It is now the Children's Services Division of the American Library Association, and has responsibility to speak for the ALA on those matters which concern children's books and other library materials and their use in libraries of any type which serve children.

Mrs. Charlemae Rollins, now CSD president, gave the background of the new Aurianne Award given for the first time this year. As determined by the Aurianne Committee chaired by Mrs. Winifred Ragsdale, Contra Costa County Library, Martinez, California, it went to *Dipper of Copper Creek* by John and Jean George, published by the E. P. Dutton Co. Helen Ward, representing the publisher, brought a delightful acknowledgment letter from Mr. and Mrs. George, which was read by Catherine Adamson (Chicago Public Library), the Committee member who made the announcement in the chairman's absence.

Revise Newbery-Caldecott Award and Committee

Newbery-Caldecott Committee under the chairmanship of Elizabeth Nesbitt, CSD vice-president, made history at its midwinter meeting. Twenty-two of its twenty-three members were present for three memorable sessions in which the candidates for the awards were carefully considered, and in addition, serious study was given to a review of the terms of the awards. On recommendation of the Committee, the Children's Services Division Board of Directors removed the requirement that previous award winners must be the unanimous choice of the Committee to win either award the second time. It is the opinion of the Committee and the Board that there is no longer the same need to encourage new authors and new illustrators to enter the children's book field—the original purpose of this restriction. The provisions concerning joint authors and concerning the requirement that authors and illustrators be residents of the U. S. are being studied further.

CSD Board established that in the future the Newbery-Caldecott Awards Committee will be made up of twenty-three members as follows: eight elected at large, five members of the Book Evaluation Committee, the four officers (president, vice-president, past-president and treasurer) and six appointed by the president.

The 1958 NC winners will be announced March 31 at Frederic G. Melcher's office at the R. R. Bowker Company in New York. State library agencies and state school library supervisors, as well as heads of children's departments and supervisors of school libraries, will have the news on that day, and librarians in other places can obtain the news directly from these libraries.

"Notable" Replaces "Distinguished"

The CSD Board of Directors changed the title of the annual list of children's books from "Distinguished" to "Notable" Children's Books of the year. This change will make it possible to include important and useful books which could not appropriately appear on a list of distinguished books.

SPRING 1958

CROWELL Books for boys and girls

EXPERIMENTS WITH LIGHT
by Nelson F. Beeler and Franklyn M. Branley
45 illustrations by Anne Marie Jauss
Easy experiments, with simple equipment, explain light and color.
Ages 10-14 • 160 pages • 5⅜ x 8 • January • $2.75

FROM KITE TO KITTY HAWK
by Richard W. Bishop Ill. John Teppich
The story of man's aspirations to fly—from earliest times until Kitty Hawk.
Ages 10-14 • 224 pages • 5⅜ x 8 • April • $3.00

GHOST TOWN TREASURE
by Clyde Robert Bulla
34 illustrations by Don Freeman
Ty wants to stay in his ghost town home; how he makes his wish come true makes an easy-to-read, realistic story.
Ages 7-10 • 96 pages • 6⅞ x 8 • January • $2.50

THE TIPTOP WISH
by Ruth H. Dudley Ill. Paul Galdone
Polly and Flip plot and scheme to get a vacation at the beach in this perfect story for leisure-time reading.
Ages 7-10 • 128 pages • 6 x 8¾ • March • $2.50

ROBINS ON THE WINDOW SILL
Story by Irmengarde Eberle
36 photographs by Myron E. Scott
Outstanding photographs and easy text tell the story of a pair of robins through one season.
Ages 4-8 • 48 pages • 7½ x 9 • March • $2.75

BIG RIDE
by Dorothy Ward Erskine Ill. Hubert Buel
A little-known part of American history comes alive in this lusty, vigorous story of the founding of San Francisco.
Ages 10-14 • 224 pages • 6 x 8¾ • April • $3.00

TELLTIME'S ALPHABET BOOK
by William Hall
27 illustrations in color by Charlotte Steiner
The well-known rabbit gives a merry party and helps his fans learn the alphabet.
Ages 3-6 • 28 pages • 8 x 8 • March • $2.00 boards $2.50 cloth

HORSE SHOW HURDLES
by Joan Houston Ill. Paul Brown
The glamor of horse shows, the competition between rival stables, and a spunky heroine add dash and spice to a good story.
Ages 10-14 • 256 pages • 5⅜ x 8 • February • $3.00

A HOUSE FOR HENRIETTA
by Elisabeth Hubbard Lansing Ill. Lisl Weil
Humor and warmth mark the story of Kathy, her hilarious family, and her new neighbor, a Hungarian refugee named Lisa.
Ages 8-12 • 208 pages 5⅜ x 8 • March • $3.00

PITCH DARK AND NO MOON
by H. L. Lawson
A mystery story, based on authentic Coast Guard material, with believable characters, fast action, and a far-from-obvious ending.
Ages 12-16 • 224 pages • 5⅜ x 8 • March • $2.75

TOMMY LEARNS TO DRIVE A TRACTOR
by John Lewellen
44 illustrations in color by Leonard Kessler
City children can share with Tommy the thrill of learning to drive a tractor. Accurate text and clear, amusing pictures.
Ages 6-10 • 48 pages • 8¾ x 8 • April • $2.75

HOLDING THE FORT WITH DANIEL BOONE
by Enid La Monte Meadowcroft
Ill. Lloyd Coe
A stirring story of the Boone family that will be as popular as this author's *On Indian Trails with Daniel Boone.*
Ages 8-12 • 160 pages • 5⅜ x 8 • February • $2.75

TOUCH BLUE
Compiled by Lillian Morrison
180 pictures by Doris Lee
Signs and spells, love charms and chants, old beliefs and auguries, in rhyme, collected by the editor of *Yours Till Niagara Falls,* etc.
All ages • 160 pages • 5⅜ x 8 • March • $3.00

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MELMONT BOOKS FOR SPRING 1958

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By LEWIS ALLISON, *Illustrated by Robert Bartram.* The work involved in tuna fishing becomes an exciting drama. Various types of tuna and the fishing craft used are described and illustrated. Ages. 7-9 $2.00

GOOD TIMES AT THE FAIR

By HELEN BAUER, *Illustrated by Isauro de la Rosa.* A tour of the fair reveals the many adventures to be found in this unique new world. Even the sounds and smells are articulated. Ages 7-9 $2.00

SHEEP ON THE RANCH

By MARION ISRAEL, *Illustrated by Robert Dranko.* Miss Israel has the faculty of making the various processes that transpire on a sheep ranch come alive for the reader. One sees the lambs, the sheep, the herders, and then the shearers at work. Ages 8-11 $2.00

JILL'S CHECK UP

By RUTH JUBELIER, *Illustrated by Eleanor Mill.* The author is the wife of a pediatrician. For several years she has been the assistant in his office. Her book shows children what to expect when they visit the doctor's office for a physical examination. Ages 5-7 $2.00

LOOK AND SEE

By GEORGIANA K. BROWNE, *Illustrated by Adele Slayton.* A question is asked on each right hand page—"What is on the ground? Look and See." The answer is found by turning the page—"The earthworm. It walks by stretching." Ages 4-6 $2.00

YOUR PARAKEET

By POLLY and LARRY FOSTER, *Illustrated by Jerry N. Bowen.* Similar in treatment to "Your Kitten" and "My Puppy" by the same authors. Care and feeding are explained simply and clearly. Ages. 6-8 $2.00

GARDEN DWELLERS

By GERTRUDE HEVENER GIBSON, *Illustrated by Fred Charrow.* Inspired by Mrs. Gibson's actual classroom experiences, earthworms, snails, lizards, and other creatures wonderful to children are examined and discussed. Ages 6-8 $2.00

COTTON GROWING

By LÔIS F. HARVEY, *Illustrated by James Frew.* Planting seed, cultivating, irrigating, combating pests, picking cotton—are among the many activities witnessed by Bob, Nancy, and Peter on their father's eighty acre cotton field. Ages 7-9 $2.00

THE DAIRY

By EVELYN BELMONT HASTINGS, *Illustrated by Frans Van.* With just a few lines of text under an illustration on each page a story is told of how cows are fed, milked, and cared for; how milk is pasteurized, homogenized, bottled—and then delivered by milkmen. Ages 5-8 $2.00

TOOOOOT! A TRAIN WHISTLE COUNTING BOOK

By BETTY LOU LAWELL, *Illustrated by Paul Julian.* A little boy sits on the floor playing with his toy train. He counts the whistle toots and the reader learns their meaning. Closes with a song by the author. Ages 5-8 $2.00

FATHERS AT WORK

By RUTH SHAW RADLAUER, *Illustrated by Jaroslav Gebr.* Fathers children talk about are: the steam shovel man, truck driver, flyer, newspaper reporter, gardener, and carpenter. Excellent for use with a unit on community helpers. Ages 5-8 $2.00

SOME DAYS TO REMEMBER

By ALMA K. RECK and HELEN HALL FICHTER, *Illustrated by Gene Holtan.* The ten holidays explained and illustrated are: New Year's Day, Lincoln's Birthday, Valentine's Day, Washington's Birthday, Mother's Day, Father's Day, Flag Day, Independence Day, Hallowe'en, and Thanksgiving. Ages 5-8 $2.00

THE AIRPLANE AT THE AIRPORT

By MERRIE STUART, *Illustrated by William Perez.* Planned to give the first grader a book dealing with an intriguing subject, written simply enough for him to master and have the joy of saying "Hey! I just read a book!" Ages 5-7 $2.00

HARBORS OF CALIFORNIA

Members of the Instructional Materials Committee of the California School Supervisors Association cooperated in developing this informative book on an important subject. California's 9 harbors are comprehensively discussed and illustrated. Ages 9-11 $2.95

THE FREIGHT YARD

By DOROTHY VOORHIES STEVER, *Illustrated by Robert Bartram.* An illustration on each page captioned with six or seven lines of text explains the workings of: The Yard House, The Roundhouse, Switcher and Switchmen, coupling cars, and loading. Ages 7-9 $2.00

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Recent Children's Books

Recommended for first purchase by the Book Evaluation Committee, Children's Library Association. This list was prepared under the direction of MIRIAM A. WESSEL, *Detroit Public Library, Detroit, Michigan.*

Burress, John. *Punkin Summer;* illus. by Roberta Moynihan. Vanguard, 1957. $3.00.

The doings of a typical American family in a small, sleepy Missouri town, with ten-year-old Punkin Bradley as the center of things. Punkin's desire for a bicycle, Papa's financial difficulties, and a grandmother with a talent for weaving as well as "mixing in" family affairs are all woven into a heart-warming story. Shrewd characterization and much affectionate humor underlie the whole.

Clark, Billy C. *The Trail of the Hunter's Horn;* illus. by Veronica Reed. Putnam, 1957. $2.75.

For young Jeb the hunter's trail and a good coon dog represent all that is worth while. When he is finally given a dog of his own, he is much disappointed because the dog is blind in one eye—a "mooneye." But, when a wildcat challenges him, Mooneye proves his courage and Jeb is convinced that his dog is the equal of any coon dog in the Kentucky mountains. A sensitive story that subtly conveys a boy's growing appreciation of real values. For the unusual reader of 8-12.

Courlander, Harold. *Terrapin's Pot of Sense;* illus. by Elton Fax. Holt, 1957. $2.75.

A collection of American Negro folk tales, gathered first hand from the rural areas of Alabama, New Jersey, and Michigan. They include plantation tales and animal and tall tales, and vary in type from moralistic to simple humorous. The dialect has been modified, but speech rhythms and patterns have been preserved. The notes on the stories at the end of the book give origins and sources of different versions of each story and will be of interest to the folklorist and storyteller. An important addition by an eminent folklorist.

Foster, Genevieve. *Birthdays of Freedom; from the Fall of Rome to July 4, 1776.* Book Two. Scribner, 1957. $3.00.

The story of the growth of freedom is continued in this second volume, which highlights great events from the Fall of Rome to the war for American independence. It covers the history of Europe from the time of the barbarians to the Magna Charta, the Renaissance, and the discovery of America. A skillful organization of material, written in concise, dramatic style, with striking illustration and book design.

Hyde, Margaret Oldroyd. *Exploring Earth and Space; the Story of the I.G.Y.;* illus. by Clifford N. Geary. Whittlesey, 1957. $2.75.

A clear, straightforward account of the many types of research which are being carried on as part of the observance of the International Geophysical Year. In-

cludes chapters on studies and projects concerning earthquakes and volcanoes, the Antarctic, the ocean, weather, atomic and solar energy, rocketry, space flight, earth satellites, and radio astronomy.

Judson, Clara Ingram. *Benjamin Franklin;* illus. by Robert Frankenburg. Follett, 1957. $3.45.

An excellent biography of Franklin, which shows clearly his many talents and interests, and stresses his contribution to American history and diplomacy. Accurate in detail and written in the lively style characteristic of the author, this is one of the most successful of all of her portraits of famous American statesmen. For ages 10 and up.

Love, Katherine, comp. *A Little Laughter;* illus. by Walter H. Lorraine. Crowell, 1957. $2.50.

A collection of nonsense rhymes from such distinguished earlier poets as Edward Lear, Lewis Carroll, Laura E. Richards, Kenneth Grahame, and down to such moderns as Ogden Nash and Phyllis McGinley. Gay and lighthearted in tone, and suitable to all ages.

McCloskey, Robert. *Time of Wonder;* illus. by the author. Viking, 1957. $3.50.

A summer on an island in Maine is described through the simple everyday experiences of children, but also reveals the author's deep awareness of and attachment to all the shifting moods of season and weather, and the salty, downright character of the New England people. Written in rhythmic style and occasionally rhyme, this is a fine example of illustrating and writing.

Moore, Lilian. *The Snake That Went to School;* illus. by Mary Stevens. Random, 1957. $2.50.

Hank, a fourth-grade boy, brings a hog-nosed snake home from camp and takes it to school in September. There it is integrated into the science curriculum and becomes the center of attention. Hank's first-grade brother opens the cage to say "Hello," and the snake escapes. Confusion ensues, both at home and at school, but all ends happily. Amusing adventures of the Henry Huggins and Little Eddie variety.

Ogburn, Charlton, Jr. *The Bridge;* illus. by Evaline Ness. Houghton, 1957. $2.75 (trade edition). $3.50 (library edition).

The new bridge connecting their island with the mainland was of great concern to 14-year-old orphaned Teena and her grandfather because it threatened the solitude which both of them loved. A moving story of the rare understanding between a girl and her grandfather, who share the same love for the natural, unchanging wilderness of their riverbound island. Quiet, yet dramatic, with much atmosphere and feeling. The beautiful illustrations are an integral part of the story. Originally appeared in *Saturday Evening Post* under the title of *Storm Girl.*

Plotz, Helen, comp. *Untune the Sky; Poems of Music and the Dance;* illus. by Clare Leighton. Crowell, 1957. $3.50.

Poetry which describes all kinds of music, musicians, the dance, and dancers. Many of the poems are modern, but the selection ranges from the Roman poets to Ogden

Nash. Choices were made with discrimination, and a brief preface to each section explores the connection between music, the dance, and poetry. Children too young to grasp the thought of some of the poems cannot fail to respond to the music and rhythm inherent in the verse.

Reinfeld, Fred. *Miracle Drugs and the New Age of Medicine;* illus. with photographs. Sterling, 1957. $3.50.

Since Pasteur's discovery of the germ theory of disease one hundred years ago, the medical revolution has now reached a peak with the miracle drugs which were unknown until 1935. The author describes each kind of drug, its use, and the constant effort to improve all of them. There is a brief historical account of medical science. Excellent illustrations and diagrams, and an adequate index. For teen-agers.

Scheele, William E. *Prehistoric Man and the Primates;* illus. by the author. World, 1957. $4.95.

This concluding volume in the scientific series by the Director of the Cleveland Museum of Natural History treats of the evolution of man. It discusses the basic problems of anthropology and traces the stages in human development. Presents clearly and graphically the true facts, as far as we know them, of man's earliest beginnings. Distinctive illustrations.

Speare, Elizabeth George. *Calico Captive;* illus. by W. T. Mars. Houghton, 1957. $3.50.

Based on an actual diary, this vividly told story of Miriam Willard opens in Vermont in the 1750's, during the French and Indian war. Her happy home life is rudely interrupted when Indians raid their village and capture Miriam and her family, taking them northward to Montreal, where they are sold to separate French households and held for ransom. Similar to Lenski's *Indian Captive* in its presentation of life with the Indians, *Calico Captive* has its major emphasis on the life in French Canada and of the effect of their captivity on the several characters. A mature, well written story which should be a favorite with older girls.

Tunis, Edwin. *Colonial Living;* illus. by the author. World, 1957. $4.95.

An account of the social and cultural life of the early American settlers which shows evidence of careful research. Attention is focused on the colonists' ingenuity in producing many workable implements for accommodating to their environment. The illustrations are exceptional; the explanatory text is clear and would interest the older child who wants to know exactly how things are made or done. While not as inclusive in scope as Kelty's *Life in Early America,* or as detailed as Earle's *Life in Colonial Days,* the reader receives a greater feeling of the reality of the period.

YOUNG ADULT BOOK SUPPLEMENT AVAILABLE

The Round Table of Librarians for Young Adults has published a 1956-57 Supplement to its list *Five Years of Good Reading* which appeared in 1955. The *Supplement 1956-57,* like the original, is an annotated list of adult books for young people. It is available free by writing to Mrs. Alice B. Howard, Consultant in Work with Children and Young People, Division of Library Extension, Department of Education, 200 Newbury Street, Boston, Massachusetts.

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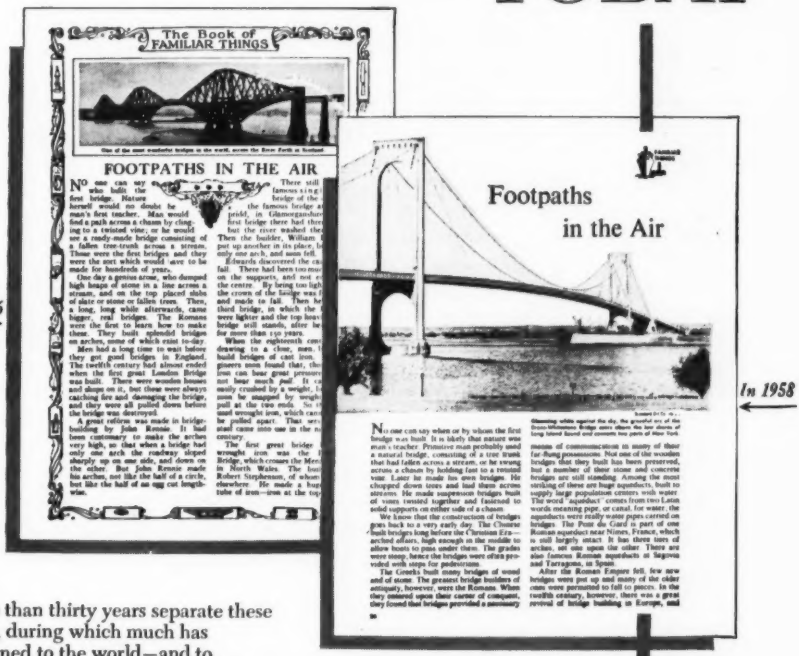

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Here's a Story!

The Jackson Preschool Cooperative Story Hour

FRANCES E. BURNSIDE, *Children's Librarian, Jackson Public Library, Jackson, Michigan*

There is a story behind the story of the now fully organized and smoothly running cooperative story hour for preschool children at the Jackson Michigan Public Library. And here it is.

Over one hundred children came to the story hour at the Jackson Public Library on Wednesday, September 25th, 1957. The little ones of three to four years came in the morning at ten o'clock, and the older "preschoolers" came in the afternoon from 1:30 to 2:30. A total of thirty-six mothers stayed during the programs and watched well trained volunteers conduct the telling of stories interspersed with picture scripts and finger games all relating to the theme "The Three Bears." When the afternoon session was over, some forty mothers, three fathers, and one big brother crowded into the Young Peoples Gallery to pick up the youngsters. It was obvious that another story hour had ended successfully, with adults and children well pleased.

This didn't all happen without planning and thought. It started when Mrs. Oliver Thomas, two years ago, felt that her two young sons lacked companionship with other children. The family lived the year round at Gilletts Lake, a lovely suburban area, but were isolated from most community activities for young children.

When word reached her of the PreSchool Story Hour at the Jackson Public Library, she thought, "This is just what we need." As a kindergarten teacher she knew storytelling and had access to what she called "trimmings," such as rhythm band instruments, picture scripts, and even a live turtle. These she proffered generously after a week or two. We welcomed her aid and promptly appointed her "first assistant in storytelling—*volunteer,* of course."

Later, into her station wagon were packed, with bulky equipment, as many as thirteen other isolated children. What a newspaper picture that *unloading* would make, we thought! The next Wednesday we met her, complete with newspaper photographer. We'd called Donna Barnes at the *Jackson Citizen Patriot,* and she felt the item rated a feature story, as well as a picture.

The picture-taking event caused a minor traffic jam, and the picture of the children, with the equipment Mrs. Thomas brought with her, as you see in the accompanying picture, sparked the program. Sixty-seven children turned out, after the customary thirty-five of the previous meetings.

Fortunately, this meeting was a Valentine Party, and somehow the re-

Time for stories at the Jackson Public Library as mothers and librarians cooperate in a PreSchool Story Hour.

freshments were stretched. This number made us realize that two groups should be organized for the children. *But* (and here's the core of the story) after the feature article and picture appeared in the Sunday paper eighty-five or ninety children joined the group.

The *story behind the exciting success story* is the volunteer core of mothers who planned with us to handle the expanded attendance efficiently and meaningfully to the children. Most of the mothers were pressed into service as they brought their boys and girls, or called for them after the story hour.

We told this story at the Michigan Library Association's School and Children's Spring Institute under the heading, "Here's a Story." Mrs. Oliver Thomas, Mrs. F. Douglass Bennett, Mrs. James Minor, and I told of the events and organization; Mrs. John Atkinson and Mrs. Henning Engmark demonstrated the program by telling two typical stories.

These five mothers were the nucleous of the committee, representing the PTA, Child Study Association, Veterans A.A.U.W., League of Women Voters, and Church School Groups.

As Mrs. Bennett explained at the MLA meeting, now was the time for real *thought*. Splitting the group in two (one in the morning for the youngest children, one in the afternoon for those through five years, with two sets of mothers helping) seemed to be a happy solution. A co-ordinator was elected for each group. (In working with volunteers, some of whom are untrained but willing, careful preparation must be made.) The co-ordinators take over the details, but it means cooperative effort from the co-ordinators straight through to the hallrack mother.

Mrs. Minor pointed out that after the mothers were enlisted and pub-

licity was under way, the story was only begun. One and one-half weeks in advance of story hour, the stories to be used are selected, and the theme chosen and given to the mothers a week before their use.

Mothers planning to give a presentation are asked to observe once before they take on their duties. Specific jobs are assigned with respect to name tags, registration, coats, occasionally cookies, etc. The day before the program, mothers are again contacted, and co-ordinators are always supplied with extra material in case a mother has a home emergency.

Planning also entails consideration of the preschool child's characteristics. A child needs security during a first time away from his mother. Routine gives a feeling of security, as does repetition of a favorite story. Coming to story hour gives the child something to talk about at home. He can be like big brother or sister, and tell of his activities, too. It also gives companionship and group experience to the "only child" who has not attended nursery school.

We recognize the short attention span of the children. The *story is the main feature* of the program, but little children must move around, so in the pattern of library preschool programs everywhere, finger stories, songs, records, and film strips are interspersed to give a small amount of activity between stories. The morning session may be limited to forty-five minutes: 10 to 10:45; the afternoon program fills one hour: 1:30 to 2:30.

We keep in mind that we are introducing these children to the library and to books and helping them form impressions they will carry with them for a lifetime.

This first really organized mother-cooperative season closed the middle of May, 1957. Late in June a meeting was arranged for all volunteer mothers, for the purpose of evaluating the past season's objectives and to select leaders and committees for the fall. However, the fall was too remote! They wanted a summer series. A mother who was a former nursery school director volunteered to take over the planning and to arrange for leaders, mainly kindergarten teachers free for the summer. This series began July 3 and ended August 28; 412 children attended these nine programs! Until 1957, when all things seemed possible, a program of this kind was impossible for our vacation-depleted staff to handle.

Fall, 1957, finally came and with it a bustling, exciting Wednesday "Little Children's Day" at the library each week from 9:30 AM until 2:30 PM, when many of the afternoon group are hustled next door to their ballet lesson.

We might say there's a story behind the story, thus far! The children's department offered a service to a limited number of children. A mother saw a need for expanded use of this service. Mothers well prepared with talents and professional training, quickly volunteered to help as co-ordinators. These mothers are outstanding in the community, imaginative, and capable. They meet with us and plan with us, and carry out an exceptional program.

But the story *behind the story* is that this is still a *library activity*. The children's librarian remains the general chairman. She is responsible for the materials used; she plans the themes, and is in attendance every session; she participates in the storytelling occasionally and is on hand to suggest or help, if the need arises. *She must give the leadership to the enterprise.*

Benefits from the cooperative venture snowball. *The children benefit* enormously because the programs are presented creatively by women talented in a variety of fields: music, games, storytelling.

The community benefits because new avenues of service have been opened to the mothers who feel their place is with their children, yet who wish to serve actively in some community project.

The library benefits. The young mother who comes with her child often stops downstairs for a book for herself or to inquire about other attractions the library offers. Entire new and young families become regular library patrons. The publicity is effective and public relations have been greatly strengthened.

But let's not forget the benefits to the library personnel. Nothing makes a job more worth while than a project that is a success, and that is what our cooperative story hour is in Jackson.

Recent Adult Books for Young People

Recommended by a YASD Committee: BERENICE HANSBURY, *Extension Division, Free Library of Philadelphia, Pennsylvania;* LUCY T. VASH, *Assistant Librarian, Catonsville Senior High School, Baltimore, Maryland;* SARA SIEBERT, *Assistant Coordinator of Work With Young Adults, Enoch Pratt Free Library, Baltimore, Maryland.*

Armour, Richard. *Twisted Tales From Shakespeare.* McGraw-Hill, 1957. $2.95.

A "clarification" of Shakespeare and his plays designed to amuse and confuse all readers who have enjoyed punster Armour's "histories" of Europe and America.

Addams, Charles. *Night Crawlers.* Simon, 1957. $3.95.

More ghouls, toads, and diabolical doings by the cartoonist who haunts you "night and day, but not quite like pretty girls and melodies."

Baruch, Bernard. *Baruch: My Own Story.* Holt, 1957. $5.00.

A Wall Street tycoon tells how he made his first million before he was 36—by a close study of the stock market and a knowledge of how people tick; and, more important, how he found time for a happy marriage, for government service as an economic advisor, and for world-wide friendships.

Bentley, John. *The Faster They Go.* Lippincott, 1957. $3.50.

Of racing cars and the men and women who drive them. Mature outlook, and authentic descriptions of racing events in Mexico, Le Mans, Monte Carlo, and Germany will take the hot rod readers out of the usual teen novel field.

Braddon, Russell. *The White Mouse.* Norton, 1957. $3.95.

With the occupation of France, rich, pampered Nancy Wake turned from a life of luxury, became a key organizer of prisoner escape routes, and a member of a French guerrilla group. True war adventure for girls as well as boys.

Fleming, Peter. *Operation Sea Lion.* Simon, 1957. $5.00.

A lively, literate account of the dark days of 1940 when the British forces in France had been pushed into the sea, but still planned a counter invasion with every available means. Based on materials drawn from previously secret files, both German and British. For the best readers who enjoy the theory behind wartime operations as well as action.

Geld, Ellen Bromfield. *Strangers In The Valley: The Story of Malabar do Brasil.* Dodd, 1957. $4.00.

Animals, people, and crops abound on the reclaimed acres of Brazil where Louis Bromfield's daughter and her husband worked the worn lands into productivity in the same manner which made her father's Malibar Farm world famous.

Hall, Roger. *You're Stepping On My Cloak and Dagger.* Norton, 1957. $3.75.

After a short stint in the transportation corps, Hall asked for OSS training and soon found himself meeting blue Buicks in front of a Baltimore hotel, traveling to secret training areas, and "infiltrating" vital war plants in Baltimore and Philadelphia. Some impudence, but also humor and affection mark these wartime experiences about the OSS at home and abroad.

Putnam, Peter. *Cast Off The Darkness.* Harcourt, 1957. $3.95.

Permanent blindness faced young Peter Putnam after an attempted suicide; however his personal tragedy strengthened him as a person, and he finished college, married, wrote several books, and held a teaching position at Princeton. The last chapter, "The credo of an unbeliever" may raise some eyebrows, but Putnam stresses that these beliefs are his and his alone, and that they may change in time.

Stevenson, Janet. *Weep No More.* Viking, 1957. $3.95.

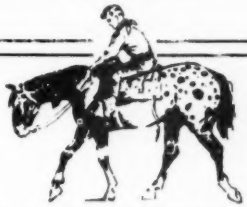
Assuming a harmless insanity as a cover for espionage activities, Elizabeth Van Lew, better known as "Crazy Bet," gained access to Libby prison, made friends with Confederate officials, and risked her life in a daring attempt to capture Richmond. Based on the life of a forgotten heroine of the Civil War.

Terasaki, Gwen. *Bridge To The Sun.* University of North Carolina Press, 1957. $3.50.

True account of an American girl who married a Japanese diplomat, and returned with him and their child to Japan after Pearl Harbor. For love she endured hunger, hardships, and despair. Try this with the *Three Came Home* fans.

Tops in Spring Juvenile fiction from

WHITTLESEY HOUSE



BASIL OF BAKER STREET

By EVE TITUS. Pictures in three colors by PAUL GALDONE. Basil (who has moved to the cellar of 221 B Baker St. because his idol is Sherlock Holmes) solves one of Mousedom's most baffling cases with the help of his friend, Dr. Dawson.

Ages 8-12. April. $2.50

RIDE LIKE AN INDIAN!

By HENRY V. LAROM. Pictures by WESLEY DENNIS, including full-color frontispiece. A horse story about a quiet boy who spends a summer on a dude ranch, and discovers that his docile horse is really a swift Indian mount.

Ages 8-12. March. $3.00

THE FABULOUS YEAR

By ELISABETH OGILVIE. A delightful "senior high" book about the wonderful girl and the Maine town of *Blueberry Summer*.

Teen ages. March. $3.00

TWELVE DAYS 'TIL TRENTON

By JOHN M. DUNCAN. The tense, exciting story of young Matt Doliber from Marblehead, Mass., and the part he played in the famous battle of Trenton at Christmas.

Teen ages. February. $3.00

HAVE A HAPPY MEASLE

Written and illustrated in color by JEANNE BENDICK (with Candy and Rob Bendick, Jr.). A very amusing, colorful picturebook of nonsense poems and stories about measles, mumps, chickenpox and other common illnesses, plus sound rules for staying healthy.

Ages 4-8. March. $2.50

MY DOG AND I

By NANCY LORD. Pictures in three colors by PAUL GALDONE. The delightful story of a very little boy and his very big, brave dog, told in lilting verse.

Ages 4-8. March. $2.25

All prices and publication dates tentative. Send for free catalogue.

WHITTLESEY HOUSE, A Division of McGraw-Hill Book Co.

330 West 42nd Street, New York 36, N. Y.

A Book to Remember

Fourth in a series of reviews of books which have stood the test of time.

Precious Bane by Mary Webb. London, Jonathan Cape Ltd., 1925.

The changing seasons of Shropshire farmlands set the scene for this poetic and haunting tale of Prudence Sarn and her brother Gideon.

Prue, who tells the story, is a young, sensitive girl with a disfiguring harelip. Her neighbors are convinced that she is cursed, and she is suspected of having contact with evil forces. Gideon is a good-looking young man with an uncontrollable desire for wealth and power, and a determination to achieve it regardless of cost to himself or anybody else. He sets as his goal ownership of a grand mansion and association with the gentry. So he slaves in the fields from early dawn long into the night, seldom taking time out for pleasure. He is just as hard on his mother and sister, who have to work beside him, obeying his orders to the word. Gideon is in love with the fairest maiden in the village, but even his love is secondary to his absorbing, selfish ambition.

As the story unfolds, we see him inviting disaster, and we are made aware that he is doomed. And then the disaster strikes—the harvest of his many years' toil and struggle is destroyed one fateful night when his goal is almost within his reach. Gideon loses all restraint. He swears revenge on his loved one and her family because he considers her father responsible for the loss. He has his mother poisoned, since her illness has made her useless to him, and he drives his sister and himself harder than ever before. But fate catches up with him. After his sweetheart drowns herself, his melancholy moods deepen and he imagines seeing and hearing her day and night. One night he cannot stand it any longer; he takes a boat out to the lake to join his sweetheart.

Gentle Prue, who has never expected much of life but has served her brother with loyalty and devotion, finds love and peace with a young weaver who discovers her soul's loveliness despite her deformity.

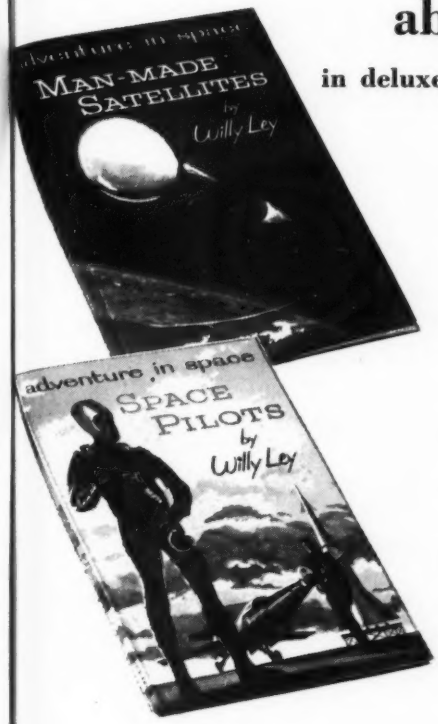
The early nineteenth century Shropshire comes alive before our eyes. The author's familiarity with the lore and superstitions of her native countryside and her intimate knowledge of the dialect give a true ring to Prue's words as she tells her tale with compassion and restraint. Mary Webb has a fine ear for the sound of words and there is much sheer beauty in her prose.

The young adults who have liked this may want to know about *Rain on the Wind* by Macken, *Iceland Fisherman* by Loti, *Kristin Lavransdatter* by Undset, and *Lord Jim* by Conrad.

MRS. MAIMU FRANOSCH, *Assistant, Young Adult Services Office, Detroit Public Library, Michigan.*

Three brand-new Golden Books about outer space

in deluxe GOLDENCRAFT Library Binding



MAN-MADE SATELLITES

By WILLY LEY. Pictures by JOHN POLGREEN. A fascinating, up-to-the-minute book about how satellites are made, launched and maintained in their orbits, and what the plans are for establishing a permanent satellite. Grades 5-up.

List price $2.25; net $1.69

SPACE PILOTS

By WILLY LEY. Pictures by JOHN POLGREEN. The interesting and detailed story of what happens when acceleration, altitude, cosmic rays, and loss of gravity, act on the human body in space — and how space pilots will be protected against these various effects. Grades 5-up.

List price $2.25; net $1.69

SPACE STATIONS

By WILLY LEY. Pictures by JOHN POLGREEN. Science-fact is truly stranger than science-fiction in this account of how space stations will be used for astronomical observations and as take-off points for further space travel, and how they will be built, launched and maintained in their orbits. Grades 5-up. List price $2.25; net $1.69

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R FRIEND THE ATOM

5 color pictures by the Disney Studio illustrate inz Haber's lucid, fascinating history of atomic search. Grades 5-up. List price $6.65; net $4.99

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GOLDEN BOOK OF ASTRONOMY

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Winner of the First

AURIANNE AWARD

annually presented by the *American Library Association* for the "best juvenile book on animal life" which develops humane attitudes.

DIPPER OF COPPER CREEK

by John and Jean George

Illustrated by Jean George

Superb text and drawings tell the unusual story of a water ouzel in the Alpine regions of the Colorado mountains and of a boy's awakening to the beauty and drama of all wildlife in that high country. As he watches with concern the wild life around him and learns to care for his new found friends, young Doug develops independence and a new sense of values. Jean George's lovely wash drawings beautifully portray the remote, lonely region, its wild creatures and their human neighbors.

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MASKED PROWLER: THE STORY OF A RACCOON
MEPH, THE PET SKUNK
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Each $3.50

THE HOLE IN THE TREE
SNOW TRACKS
by Jean George
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Have You Seen?

A quarterly listing selected by a committee of children's librarians: KATHARINE PORTER, SARAH DICKINSON, *Seattle, Washington;* FLORAMAE D. PHILLIPS, *Mason Junior High School, Tacoma, Washington;* ANN WILLSON, *Seattle, Washington, Chairman.*

Better Homes and Gardens. "My Most Memorable Childhood Book: Symposium." *Better Homes and Gardens.* Vol. 35 (December 1957), p. 8+.

Famous living Americans discuss the book "other than the Bible" which made the greatest impression upon each as a child, with a view to the possibilities of books as gifts, and to the introduction of the child to the treasures of his local library.

Blough, Glenn O. "Explore With Books." *Junior Natural History.* Vol. 22 (November 1957), p. 16.

Authentic and appropriately written science books on many subjects, selected from recent publications to satisfy boys and girls who are eager to learn.

Flanagan, Frances. "A Tribute To Laura Ingalls Wilder." *Elementary English.* Vol. XXXIV (April 1957), p. 203-213.

Interesting commentary on the personality and the writing of the well-loved author who told her own life-story in the charming "Little House" series.

Hurley, Marie V. "TV, Johnny and Reading." *Elementary English.* Vol. XXXIV (December 1957), p. 524-528.

Methods and devices which children's librarians have learned in using the new (television) to promote the old (books).

Sattley, Helen R. "The Credo of School Libraries." *Saturday Review.* Vol. 41 (November 16, 1957), p. 74.

The Director of Library Service of the New York City Board of Education presents the four-fold program of the school libraries; reading, reading guidance, lessons on the use of the library, and guided research.

Spain, Frances Lander. "Helping the Child to Read." *Saturday Review.* Vol. 41 (November 16, 1957), p. 63.

Author gives the public library philosophy basic to the encouragement of young people in their exploration of books. Included is an annotated list of forty new books for all ages.

Spiegler, Charles G. "Who Says Our Children Don't Read?" *Parents Magazine.* Vol. 33 (November 1957), p. 40+.

"They do," says an able English teacher, "and will—with interest and joy. Provided they're taught in a similar spirit!"

First Aurianne Award

The CLA Aurianne Award Committee selected Dipper of Copper Creek *by Dr. and Mrs. John George, published by E. P. Dutton, 1956, for the first Aurianne Award given for the best juvenile book on animal life which develops a humane attitude. Announcement of the award was made at the Midwinter membership meeting of the CLA, January 28, 1958, by the committee: Winifred Ragsdale, Contra Costa (Cal.) County Library, Chairman; Alice B. McGuire, Casis Elementary School, Austin, Texas; Eleanor Saltus, University of Arizona; Miriam A. Wessel, Detroit (Mich.) Public Library; Catherine Adamson, Chicago (Ill.) Public Library.*

The Aurianne prize of $200 comes from a fund bequeathed to ALA by Miss Augustine Aurianne, a New Orleans school librarian, who died in 1947. The bequest provides for several years' annual awards to writers of books for children of 8 to 14 years, "which develop humane attitudes toward animal life (fiction or non-fiction)." It is given in the name of Miss Aurianne's father, Pierre, Jr., and her younger sister, Adele.

Mrs. Winifred Ragsdale, chairman of the CLA Committee which selected this year's winning book, said:

"We chose this book above all others published for children or young people during 1956 because of the literary quality, the accurate portrayal of man and animal life, and because of the very effective way in which the authors presented the power and beauty of nature. A book which causes a child to stop in wonder before the courage and vitality of a tiny bird—a dipper—not only increases the child's respect for animal life but adds a dimension to his awareness and love of all life."

Dr. George is Curator of Mammals for the New York Zoological Society, with offices at the Bronx Zoo. He is a zoologist and specialist in conservation. He and Mrs. George have done a number of other books about animals and birds for children and young people, among them *Bubo, the Great Horned Owl; Vulpes, the Red Fox;* and *Vison, the Mink,* all published by E. P. Dutton & Company. Mrs. George illustrated these books, as well as the prize-winning *Dipper of Copper Creek.*

Recommendations for the 1959 award for the best qualifying book published in 1957 may be made by anyone who is interested, and should be sent to the Aurianne Award Committee, Children's Services Division of the American Library Association, 50 E. Huron St., Chicago 11, Ill., by July 1, 1958.

Specific criteria for judging Aurianne Award books are:

1. *Physical requirements of the book*
   a. The book must be at least 100 pages in length.
   b. The book must have been published in the United States.
   c. The book must bear a publication date two years prior to the year in which the award is given. The first award, for example, was presented in January 1958, for a book published in 1956.
   d. The book must have been published originally in the year designated.
   e. The book must not be a compilation.
   f. While the format of the book is not being judged, one would expect that a book worthy in all other respects to receive the award will have been given a pleasing format by the publisher.

2. *Contents*
   a. The contents of the book should be written for children and/or young people through approximately their thirteenth year, or through the eighth grade. Although books for very young children are not barred from consideration, other requirements (such as the minimum of 100 pages) would seem to eliminate such books from nomination. Books written primarily for adults but read with interest and pleasure by children will not be barred from consideration, although the same tests of quality should be applied to these books as to books written primarily for children.
   b. The book may be either fiction or non-fiction.
   c. The contents may be concerned with any form of animal life, not just mammals.
   d. Humans may or may not be present in the book.
   e. The contents of the book should be true to the species of animal life presented.

3. *The element of humaneness*

   The book may attempt to instill a humane attitude through explicit methods, or the book may attempt to instill a humane attitude through implicit methods. A book which adds to the knowledge of animal life might be expected to add also to the respect for animal life. Special care should be used in judging books using the implicit method. Since almost any animal story might increase the reader's knowledge of, and respect for, one or more specific animals, the committee should watch for one further dimension: the beneficent and humanizing effect of all forms of animal life upon the young.

4. *Literary qualifications*
   a. High literary standards, both in style and content, should be maintained. The plot, atmosphere, and characterization of a work of fiction should be well thought out and expressed in clear and pleasing English. Non-fiction books should be accurate, clear, and written with an ability to absorb the reader.
   b. If no book in a given year fulfills the literary standards adequately, the Committee may withhold the award, whether or not the conditions of humaneness are met. The Aurianne Award is a literary award.

Introducing Children to Animals

JOHN AND JEAN GEORGE

The conferring of the Aurianne Award upon our *Dipper of Copper Creek* has left us deeply moved and thoughtful. It is a moving experience to realize that the obscure little dipper bird, a magnificant biological creation, will be known to many more people by way of this award, and it is thought-provoking to us as we receive this honor.

We have been writing children's books for about twelve years. We have had some definite ideas about what is a good book for children and what is not. Then our daughter would come home from the library with a book for us to read to her; and here would be a book which was absolutely the opposite of what we were thinking—and it was good.

After several of these experiences we no longer venture any theories as to what makes a good book, or how you write or don't write. You simply don't settle for anything less than the best you can possibly do. Fortunately, in the field of children's literature, the editor does not turn your manuscript over to a rewrite man, to make it sound like every other children's book, and the publisher still respects the individual writer and illustrator and gives them freedom to probe the scope of that wonderful, absorbing, inquiring audience—the children. Both of us wrote for adults before we wrote for children. It is fortunate that we practiced on adults before attempting to write for children; for we have not found it the easiest thing in the world to do. We rewrite each book at least three, sometimes four, times before we feel we have said what we wanted to say, the way we wanted to say it.

We have a lot to say. We want to talk about the origin of species; where and how each plant and animal fits into its biotic community to make the natural balance; the significance of territory and animal behavior. It took mankind thousands of years to understand and formulate these theories; however, some of them are obvious once seen, and ready to become part of the general knowledge of the people. What better way to do this than to use the time-honored medium of communication—the children's story? We don't write down to our audience, and we know full well that at times we are writing over their heads—but we feel that if the story moves along, the children will grasp the idea; and, having met it once, the second time they encounter the same difficult word or thought, it will be clearer. At a much younger age than we, they will be able to read Charles Darwin and understand.

We hope we are not "teachy." The story comes first. It must be well written, well told. However, when you have spent a lifetime studying

Illustration from Dipper of Copper Creek, by John and Jean George (E. P. Dutton & Co.).

man's relationship to his environment, and are full of the excitement of seeing the scheme of the natural world, you cannot help but want to speak of it. Why make a child wait until college to know that a bird has a little piece of land that he owns and defends against all transgressors, that he cannot leave it, and when chased will fly to its boundaries but no farther, even if it means his death. A child asks about his environment, the ani-

mals, the plants, the better to understand himself. If he can feel his similarity to the other life around him, he can more readily understand his difference. If he can see his dependence on the natural world, he can better know his limits and his scope.

To weave into our stories some of the fascinating biological knowledge that is mankind's in this twentieth century, is, to us, one of the great challenges of writing for children. It is only how to say it, how to make it clear, how to tell through the little bird in a waterfall that the land, the water, the insect life have fashioned that bird to do exactly what he is doing, and that any change in his world would mean that he, too, must change to fit, or become extinct.

We are not unique in this endeavor. Other writers are doing this; but perhaps none will have such fun as we. To pack up an entire household—diapers, books, art materials, children, not to mention pots, pans, sleeping bags—and to camp across the country to the Colorado Rockies to spend a summer at 10,000 feet in pursuit of the dipper of Copper Creek is a happy way to write a story. The campfires in the canyons, the treks to the glacial peaks, the baby weasel that came out to play with the children, are to the family the best part of the dipper book. Here is a project in which everyone can participate. We raised a water ouzel with as much success as Doug in the story; we chased insects until we were exhausted. We still talk about Craig's smile when the ouzel hopped on the edge of his crib and opened his bill to be fed. We still laugh about the day that Twig, our daughter, came out of the cabin and calmly said:

"A whiskey jack has come to live with us."

We ignored her, but she persisted, and we went to the cabin to see what she was talking about. There was a Canada jay sitting on the pot of sour dough. He willingly joined our project and unwittingly became part of the book.

Our first books were about mammals. They were familiar; children knew of foxes, skunks, and raccoons, and the animals were interesting enough to sustain a book. However, we were doing research on the social structure of bird communities, and the more we learned, the more we were convinced that a bird could also sustain a story. We began with the owl. He was well-known; he was a predator, and through him we could tell the story of his woodland. Then we grew very bold. We said: "Let's write about a little bird—a songbird." We decided to do field research on the water ouzel because so little had appeared in scientific literature concerning it. Furthermore, the environment in which he lived was an exciting one. What child is not moved by the terms *alpine meadow, glacial lake, ghost town, timberline, waterfall, prospector?*

We studied the bird intensely at Gothic, Colorado. When the children were rolled up in their sleeping bags, we put the typewriter beside the gasoline lantern on the table in our one-room cabin and tapped out the story of Cinclus. It rolled along easily for we were sitting in the middle

of it. We wrote, talked, dramatized, and argued every night from eight until midnight while our wood stove warmed the cold night air of the high country, and the dipper slept under a rock ledge one hundred feet away.

When the first snows fell on the mountain peaks, we had finished the first draft of the story. We packed our equipment and camped back to New York, through canyons, state parks and schoolyards.

That winter we rewrote and illustrated. It generally takes us two years to complete a book, including the research, writing, rearing of the bird or mammal and the illustrating.

Now that the children are older, they have been entering into this family enterprise more directly. Twig brings us books that she thinks we ought to read in order to do a better job, and she makes bold suggestions.

"Why don't you write a book like this?" she said one day. She handed us *Alice in Wonderland*. "There are animals in it and they talk and dance and do all sorts of funny things."

A baby water ouzel would not be able to suggest that his parents fly to the moon. It is good that there are dippers as well as children.

Recent Books to Help Children Adjust to a Hospital Situation

Compiled by VERA S. FLANDORF, *Librarian, Children's Memorial Hospital.*

These titles supplement the original list published in Hospital Book Guide, *February, 1956. Reprints of the combined lists are available free on request from The National Society for Crippled Children and Adults, Inc., 11 South La Salle St., Chicago 3, Illinois.*

Grades

1. Ardizonne, Edward. *Tim All Alone.* Oxford, 1957. 1-3
   Tim is lost from his parents for a little while that seems very long.

2. Barr, Catherine. *Sammy Seal of the Circus.* Oxford, 1955. K-2
   The clown teaches a sad seal who is afraid to go into the ring.

3. Batchelor, Julie F. *Tim and the Purple Whistle.* Harcourt, 1955. 3-5
   Ten-year-old Tim has a whistle to blow when he is very frightened.

4. Beim, Jerrold. *With Dad Alone.* Harcourt, 1954. 5-7
   Two boys lose their mother.

5. Bloch, Marie H. *Marya.* Coward-McCann, 1957. 4-6
   A shy little girl is finally adjusted to school.

6. Bowles, Cynthia. *At Home in India.* Harcourt, 1956. Non-fic. 8-12
Autobiography of a 15-year-old American girl.

7. Bradbury, Ray. *Switch On the Night.* Pantheon, 1955. K-1
If you look at it that way, switching on the night is like turning on a light.

8. Bromhall, Winifred. *Bridget's Growing Day.* Knopf, 1957. K-2
"Wee" Bridget learns how to accept responsibility.

9. Brown, Jeanette P. *Ronnie's Wish.* Friendship Press, 1954. 4-6
A small negro boy becomes better satisfied with his size.

10. Children's Memorial Hospital. *Joan's Story of the Hospital.* 1956. K-1
A coloring book with text to be read aloud to child by an adult.

11. Cook, Bernadine. *The Curious Little Kitten.* Scott, 1956. K-3
What happens when a kitten meets a turtle.

12. DeJong, Meindert. *The House of Sixty Fathers.* Harper, 1956. 6-8
A small Chinese boy lives through the Japanese invasion.

13. Coy, Harold. *Doctors and What They Do.* Watts, 1956. Non-fic. 7-10
A reassuring picture for a child in a hospital.

14. Du Bois, Wm. Pené. *The Giant.* Viking, 1954. 5-7
An oversized boy finally finds his place in the world.

15. Eberle, Irmengarde. *Come Be my Friend.* Dodd, 1956. 3-5
An 8-year-old boy overcomes fear of school friends, and raises puppies.

16. Graham, Alberta P. *Clara Barton, Red Cross Pioneer.* Abington, 1957, Non-fic. 3-6
A shy young girl becomes a courageous woman.

17. Green, I. E., and Bromwell, Alice. *Woody, the Little Wood Duck.* Abelard-Schumann, 1955. 2-4
Woody enjoys a winter in a human home.

18. Green, Carla. *I Want To Be an Animal Doctor.* Children's Press, 1956. 1-2
Dick takes his sick dog to the veterinarian.

19. Hill, Marjorie Y. *Look for the Stars.* Crowell, 1956. 8-10
A Latvian DP family adjusts to American life.

20. Holberg, Ruth. *Tabitha's Hill.* Doubleday, 1956. 5-7
Noisy Becky makes friends with shy Nancy.

21. Hunt, Mabel Leigh. *Stars for Christy*. Lippincott, 1956. 5-7
An 11-year-old girl sees stars for the first time.

22. Jones, Adrienne. *Where Eagles Fly*. Putnam, 1957. 7-9
A teen-age boy in rebellion tries to climb a forbidden mountain.

23. Kahl, Virginia. *Maxie*. Scribner, 1956. K-2
A dachshund proves that wits are better than bigness or fierceness.

24. Kingman, Lee. *The Village Band Mystery*. Doubleday, 1956. 3-5
Garnet learns how to become part of village life.

25. Knight, Eric. *Lassie Come Home*. Winston, 1940. 4-8
A classic of a boy's and dog's love for one another.

26. Latham, J. L. *This Dear Bought Land*. Harper, 1957. 7-9
The story of the Jamestown settlement through 15-year-old David's eyes.

27. Lewis, Lucia. *The First Book of Microbes*. Watts, 1955. Non-fic. 5-7
Sick children are often interested in causes of illness.

28. Lipkind, William. *Boy of the Islands*. Harcourt, 1955. 3-5
Lua, an Hawaiian boy, learns to give up his ambition to be a runner.

29. Mathieson, Egon. *The Blue-eyed Pussy*. Doubleday, 1951. K-2
A Siamese cat proves that blue eyes are as good as yellow ones.

30. Meigs, Cornelia L. *Wild Geese Flying*. Macmillan, 1957. 6-8
Twelve-year-old Dick solves a mystery in a Vermont village.

31. Nixon, K. *Pushti*. Warne, 1956. K-3
A young Siamese kitten starts off to see the world.

32. Parke, John. *Amos, the Beagle with a Plan*. Pantheon, 1953. 6—
Resourceful Amos treks from Connecticut to Vermont.

33. Payne, Joan Balfour. *Ambrose*. Hastings House, 1956. 3-4
A very fat dog gets lost, and loses weight during his adventures.

34. Radler, Helen B. *All About an Operation*. Society of Memorial Center, New York, 1956. 1-4
Can be read by an 8- or 9-year-old.

35. ————. *Inside the Hospital*. Society of Memorial Center, 1955. 1-4
A little more difficult to read than the preceding booklet.

36. Sawyer, Ruth. *Maggie Rose; Her Birthday Christmas.* Harper, 1952. 4-6
A 9-year-old girl shows what resolution and work can accomplish.

37. Sever, Josephine A. *Johnny Visits his Doctor.* Houghton, 1956. 1-5
Explains a doctor's office to a child, and could help with clinic children.

38. Simon, Charlie May. *All Men are Brothers.* Dutton, 1956. Non-fic. 7-9
A portrait of Albert Schweitzer.

39. Sorenson, Virginia. *Plain Girl.* Harcourt, 1955. 4-6
A little Amish girl learns tolerance and adjustment.

40. Steele, William Owen. *The Lone Hunt.* Harcourt, 1956. 5-7
Eleven-year-old Yancy finds that self-will can sometimes be very costly.

41. Stolz, Mary S. *Hospital Zone.* Harper, 1956. 7-12
A realistic picture of a 19-year-old student nurse and a hospital.

42. Street, James. *Good-bye, My Lady.* Lippincott, 1954. 6-12
Skeeter makes the difficult decision to return Lady to her owner.

43. Sutcliff, Rosemary. *Outcast.* Oxford, 1955. 9-12
A Roman boy in England in the early days of Roman occupation.

44. Sutherland, Louis. *Magic Bullets.* Little, 1956. Non-fic. 6-10
Story of man's valiant struggle against enemy microbes.

45. Tibbets, A. B., editor. *Youth, Youth, Youth.* Watts, 1956. 8-10
Stories of challenge, confidence and comradeship.

46. Vinson, Josephine. *Willie Goes to the Hospital.* Macmillan, 1956. K-3
A mouse, every inch a small boy, goes to the hospital.

47. Whiteley, Mary. *Wait till September.* Lothrop, 1954. 6-8
A 12-year-old is miserable for a while at a lake resort because of shyness.

48. Will and Nicolas. *Chaga.* Harcourt, 1955. K-2
An elephant finds out what it is like to be small and afraid.

49. Yashimo, Taro. *Crow Boy.* Viking, 1955. 3-5
A new teacher discovers Chihi's hidden talents.

50. Zion, Eugene. *Harry, the Dirty Dog.* Harper, 1956. K-1
A puppy learns that getting a bath is not so bad after all.

Young Norway Reads!

MILDRED WILSEY, *Associate Professor of English, Wilson College, Chambersburg, Pa.*

I was spending the winter in Oslo to pursue an idea. It was the side result of administering independent reading programs for college students, and the direct result of wishing to adapt this interest to some international end. If imagination and taste, I argued, are in any degree influenced by reading, a knowledge of the literary background of a nation should give us more understanding of its people, even though our attitudes toward the reading itself might differ. I had also noted how conversation, both formal and informal, is clarified and enlivened when two speakers appreciate the same literary allusions, particularly to fiction and drama. Did our communication with people in other nations, I wondered, sufficiently utilize a common literary heritage, supposing one existed? And had we any awareness of what the youth in other nations were now reading, those destined to have influence, perhaps, in our common tomorrow?

Eventually, under the grace of a "sabbatical" and the sanction of a UNESCO grant, I was free to do more than ponder the question, and, in the time allowed, chose to visit a single, small, but very literate country--Norway—and to make the "college-age person" my point of inquiry. Like the average American, I trusted to the English language to see me through. And the Norwegians, by the way, thought I spoke rather good English—for an American.

As I had been led to expect, my advisors in Oslo suggested the gymnasium, or secondary school, as a source of inquiry rather than the university. Introductions to the Council for Secondary Education, to headmasters, school librarians, and instructors in the languages were soon made, and appointments and invitations, one leading to another, quickly followed. There was interest and understanding as long as I related my thinking to the gymnasium, for a similar, though much more elaborate, study had been made in 1942. But when I suggested that I approach the university student on this subject, I was reminded of the differences between the Norwegian and American educational systems which might make such an approach awkward.

My specification of "college age student," by which I meant the youth of 18 to 22, easily accessible because of his social and academic organization, was now meaningless. For his Norwegian contemporary is a member of *two* academic worlds, both gymnasium and university, the dividing mark being at the eighteenth, nineteenth, and sometimes the twentieth

year. Moreover, once entered at the university, he begins his specialization very early, prolongs his study until he is almost 30, and in his student-alumni associations quickly merges with the adult world. For all these reasons, I decided to lower my sights. Students comparable to our younger undergraduates, at least, might be found in the fifth or last form of the secondary school, and, through the cooperation promised me, they seemed infinitely more approachable than their diversified older brothers.

With the permission of the Council, then, and the assistance of one of its members, I prepared a questionnaire in Norwegian and sent it to fourteen gymnasiums situated in different parts of Oslo, in its suburbs, and in key locations of the country itself. Students were asked to record their choice of reading, as clearly as they could remember, over the past six months, distinguishing what was voluntary from what was required, stating also the category of the book and the language in which it was read. To prevent the records' being padded, I asked that they be unsigned. Of the 1,190 forms issued, 650 were returned, a disappointing number to the Council, but quite enough work for me.

Altogether, there were almost nine thousand titles, or an average of about thirteen books to a reader. Three thousand of these came under the classification of factual information of all sorts—memoirs, biography, travel, war documents, etc. These I set aside, and to this group also relegated detective stories, westerns, and science fiction (except for the classic Jules Verne)—anything, in fact, that I thought was ephemeral in interest. More often than I liked, I was forced to depend on the student's judgment as to the classification of the book, there being so many titles given in Norwegian, and I having so little time to hunt them down.

My own interest was in the literature of imagination—the fiction, drama, and poetry which were not only popular, but which had some promise of permanency. There were six thousand titles in this group, of which five thousand were fiction. Drama enlisted a little over six hundred —a figure greatly enhanced by the required reading of Ibsen's *Peer Gynt* and Shakespeare's *Merchant of Venice*. And poetry, by which is meant non-dramatic poetry, numbered slightly under two hundred. For lack of space, only the top names can here be given. And, as arranged below, they give an appearance of equal popularity, which is deceptive. In reality, Shakespeare, Hemingway, Steinbeck, and the Scandinavian writers, particularly Ibsen, are far in the lead. And of these, Hemingway and Steinbeck alone are read purely of student volition, no school requirement being partly responsible for their election.

English	American	Scandinavian	Miscellaneous
Cronin, A. J.	Bromfield, L.	Hamsun, Knut	Dumas, A.
Du Maurier, D.	London, J.	Ibsen, Henrik	Hugo, V.
Shute, N.	Hemingway, E.	Kielland, Alexander	Remarque, E.
Wodehouse, P. J.	Steinbeck, J.	Vesaas, Tarjei	Tolstoy, L.
Shakespeare, W.			

It is the American, English, and Continental reading which, in the complete lists, reveal books of common interest, or if not interest, common knowledge. It is in the long Scandinavian lists where we see our differences. Here is much reading which we do not share; here are ideas and impressions to which we can bring no point of view. Though it was unnecessary to increase the evidence, I did so through more particular inquiry of the teachers themselves, asking them to suggest still other authors and titles omitted in the student reports, but generally required or recommended. The result was a roster much extended. And, of course, it was assumed that no one grew very tall in Norway without reading the country's folk lore, as written down by Asbjornsen and Moe.

As for the English and American books, I was impressed by the frequency with which they had been read in the original. This facility in English is the result of long instruction so that, before leaving the gymnasium, the student has been introduced to a wide range of writers, the Elizabethans down to the moderns. Of recent years, his texts have included more and more Americans. He also reads one complete Shakespearean play with painstaking care, and one, or possibly two, sizeable novels, which he later uses as the basis for a long paper. Meanwhile, the teacher, with humorous ingenuity, may bait her hooks with Agatha Christie, to lure her victim into becoming a "free reader" or into reading for fun.

It is well known that the Norwegian who pretends to an education is faced with a heavy assignment in languages. In the midst of learning English, German, French, two Norwegian vernaculars as well as some Old Norse, Danish, and Swedish, when, indeed, does he find time for recreational reading! Yet find it he does, and, as the survey showed, he reads many English and American books, sometimes in Norwegian translations, but just as often not. The mental attitudes of young Norway, the quality of its imagination, are particularly open to influence through the imported "paper books."

My search for the country's literary background and the current trend of its young people's reading was thus answered with fair objectivity by questioning student and teacher. But there was also the non-academic world to roam in, at least for impressions. The subject of "what do you read?" made an excellent people-to-people point of contact. It was easily introduced and always drew an answer. There were encounters with young clerks in the stores, and with young hairdressers. Again, the paper book was in evidence—occasionally a copy of Arthur Koestler or Graham Greene, and many, many copies of *The Man in the Gray Flannel Suit*, for this was the winter of 1956. I took advantage of women's luncheon parties to question mothers on the "state of reading" in the home. They were usually apologetic, for they compared the interests of their children with what they cosily remembered of their own literary passions before World War I. Young people today, they said, were too engrossed with

their preparation for the university entrance examinations, with studying languages, and excelling in sports. They were active and inquisitive about practical things, and not "bookish." They were eager to travel, to study abroad, and to know the world outside.

In the Youth Department of Oslo's city library, my case was sympathetically considered, though my questions were difficult to satisfy. For after his sixteenth year, a reader is listed as "adult" and his tendencies pooled with those of all other adults. Besides, how much truth lies in mere circulation? Who can say whether the book withdrawn is actually read? Not only for these wholesome realities was I grateful, but for imaginative clues as to further research and for a contageous good cheer. The words "Be gay! Enjoy yourself, and a way will come!" were to be a real guide to my behavior from then on.

It was enjoyable, certainly, to linger in Oslo's many fine bookshops, asking questions and getting much more than mere answers. "Oh, yes, Norwegian young people are great readers. They buy books for themselves very early in life—about 12 or 14, their choices at first being song books, then dictionaries and atlases, and later, books on hobbies, on the movies, on submarines, airplanes, and, of course, travel. Always they wish to know facts about the world outside like the old Vikings who were never happy just to stay at home."

"And the older ones?" I asked. There was less assurance now, for again, *who* knows anything about that older adolescent! "Well, at about 17 or 18, they read more imaginative literature, and one can see the advice or authority of the schools here, and also the influence of the films, for they read any story they see in the films. Of course, the girls like silly love stories, but mostly it is still the literature of experience that they want. They regard very highly what is real, what is practical."

"Yes, that is true," said an elderly bookman with a face like Schweitzer's. "And it is a question whether this trend toward the practical may, in the end, not be practical. Will it defeat other values, perhaps?" Again, "The cultural spread since the war has gone very thin. Detective stories and westerns are what sell. The people of taste who would go higher have no money to spend."

Or I might sometimes come across a young manager, proud of his rising sales records and strong in hope. "But young Norway *reads*," he would declare. "It has no distractions like TV. And Norway *buys*. It has never been much of a country for circulating libraries. And, whether for good or bad, there is an increasing sale of English and American books at *all* age levels." In general, however, when questioned on the quality of reading, the speaker was liable to imply, if he did not actually state, that he was telling me what sold, not necessarily what he wished would sell.

I spent still other delightfully unhurried hours in Oslo's publishing houses, in old-world offices fragrant with dark, smoked woodwork and autographed pictures recalling the "literary greats" of Norway's past. Here

I ran through the lists of current successes with a special ear for those declared most promising or most capable of translation. None, or few, of these authors were familiar and the separation of our national literatures again struck me forcibly, the inequality of our cultural exchange, the unevenness of the flow of translations.

Surprisingly enough, rather philosophic discussions took place over these desks of business. One got down, for instance, to such considerations as the *nature* of reading. "You speak of the shaping influence of literature on a young person," nodded a publisher and man of the world. "Yes, that is true. But a book must *mean* something to a reader before it can be said to be *read*. It is nothing to tell me that you have *read*, shall we say, *Faust*. Has anything happened to you for having read it?" And so a point might be cleverly scored against too much insistence on reading the "classics," especially when the publisher's investment is involved.

"To the man who makes his living through books," the publisher said dryly, "the dear old schoolmen seem sometimes very unrealistic. Supposing it is asked what Norwegian authors should be translated for foreign consumption. I say a writer may be revered as a national hero, his ideas may have determined that nation's destiny, but can anyone outside his country read him, or, indeed, is he actually, at the minute, being read at all?" It was then but one step further to bring him to a discussion of what books a young American, on first venturing into Norwegian literature, might be expected to *enjoy*. They should be novels, it was felt, published not earlier than 1914, with action taking place not before about 1900. They should be descriptive of certain parts of Norway, emphasize certain national or social characteristics, and be high in literary quality. Some weeks later, on my urgent appeal, the list below was furnished me, selected by the publisher and confirmed by a leading critic:

Bojer, Johan: *Den siste viking* (Gyldendal 1921)
Christiansen, Sigurd: *Drömen og livet* Gyldendal 1935)
" " *Det ensomme hjerte* (Gyldendal 1938)
Duun, Olav: *Medmenneske* (Norli 1929)
Egge, Peter: *Hansine Solstad* (Gyldendal 1925)
Fangen, Ronald: *Nogen unge mennesker* (Gyldendal 1929)
Fonhus, Mikkjel: *Trollelgen* (Aschehoug 1921)
Geelmuyden, Hans: *Apent hav* I/II (Aschehoug 1945)
Hamsun, Knut: *Markens gröde* (Gyldendal 1917)
Hoel, Sigurd: *Vein til verdens ende* (Gyldendal 1933)
Omre, Arthur: *Flukten* (Gyldendal 1936)
Sandel, Cora: *Kranes konditori* (Gyldendal 1945)
Sandemose, Aksel: *En sjömann går i land* (Gyldendal 1931)
Scott, Gabriel: Kilden (Aschehoug 1918)
Vesaas, Tarjei: *Det store spelet* (Norli 1934)

It was late in the winter, within weeks of the time I was scheduled to

leave, that I visited the Norse Broadcasting Station. Having heard glowing reports of its Youth Program, I sought the advice and approval of its director, and was delighted to find a fellow conspirator. Together we concocted a Norwegian-American exchange on a young adult level. What if young Norway and young America were to discuss the same book separately, record their impressions on tape, and send them to one another! The sound and accent of voices—how vivid they might make the unseen faces! The opinions expressed, if similar, how assuring; if different, how provocative! It would be possible, of course, to record the Norwegian discussion in English, but to me it seemed not only fairer, but more natural, that each group should speak its own tongue. The sense of the Norwegian argument could be followed through a printed translation.

Within a very few days after this interview, five young friends of the Director, three boys and two girls, ages between 16 and 19, were approached and found eager to make the initial record. On their own vote, the reading was to be Ibsen's *Doll's House*. It was agreed that both record and translation would be sent me in America and that a discussion of the same play, recorded by a similar group, would be sent back in exchange. Possibly a radio program would be made of the two together.

The Norwegian recording and its translation have been received. So spirited and articulate is the repartee that it is possible to enjoy the sound alone without following the sense. We shall be fortunate if we, on this side, can put on as charming a performance.

But this final venture fascinates me, not for any accomplishment, but for its possibilities. Youth, when given the chance, is always interested in communicating with itself in other lands. A book which has been shared makes an excellent basis for communication. The young Norwegians who debate the meaning of Ibsen's *Doll's House* for their generation, though not actually in our library or classroom, must nevertheless impress us with their personality, their national integrity, their universal youth. What if *many* such lines of communication were thrown out, and *many* such exchanges effected! The young people of Spain, Italy, England, and France —indeed of all Europe and, what is more important, of every literary country in Asia, Africa, and the Near-East—might hear themselves talking in a shared intellectual experience. Under imaginative sponsorship and direction, with the cooperation of publishers, librarians, radio stations, and schools, a network of engaging youthful opinion might be created for the greater understanding of ourselves as people, and for the greater glory of our common heritage in books.

Inquiries about borrowing a translation of the tape recording should be addressed to Dr. Wilsey.

MESSNER books for young people

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Story Cycles in Toronto

MARJORIE FLEMING, *Children's Librarian, Earlscourt Branch, Toronto (Canada) Public Libraries.*

The value of planned story programs can hardly be overestimated. In the crowded life of a children's librarian, time must be made for the careful preparation, publicizing, and presentation of stories.

In Toronto, we have found that a program of stories with a specific theme and title, planned in advance, is by all odds more successful than a long, unrelated series of fairy-tales-every-Saturday. The advantages of planning are many. Advance publicity increases the librarian's incentive to have a well prepared story which she herself—and this is essential—feels to be an important event. This publicity is provided by announcing the coming series to visiting classes, or to nearby schools; by the use of attractive posters, which tell both the general theme of the series and the actual title of "this week's story"; and by the personal contact of the librarian with individual children to whose attention she may draw the current series.

One of the great benefits of working with a large staff is the opportunity afforded of pooling resources. The Toronto staff has found that a most fruitful way of doing this has been by arranging Story Cycles, in which a number of its members participate. A central theme and title are chosen, which may be as general as "Three's a Magic Number," or as specific as "Seven Champions of Christendom." Each librarian in the cycle, which may last from six to eight weeks, tells a story of her own choosing within the selected theme, every week at the same hour in a different branch library. The period of eight weeks has proven most generally popular as a good length of time during which to develop an audience for the same kind of story, and to provide a weekly "special event" which will remain "special." This period seems the limit, too, of the time during which most storytellers can reproduce their tales with their original freshness and zest.

Our Saturday morning groups consist, usually, of children of the best age for fairy tales. Themes for these cycles have often been very broad. "Gold and Silver Magic," "Tales of Laughter," "Winter-telling Stories," "Witches and Giants," are some headings under which a great variety of folk tales suggest themselves.

It is important, when planning a cycle, to choose stories all of which will appeal to the same age group, and which will have an essential unity of both length and tone. A cycle always draws many of the same children, week after week. It would be most unfair to win enthusiasts one week,

Storyteller spins magic for children in Toronto Story Hour.

only to lose them the next, simply because the appeal was on a different level.

The story cycle has been one of our best ways of presenting stories of rather special kinds, such as myths and hero stories, to older children. These are harder to learn, and mastery of the material is especially important. By holding such story hours at a different time from the usual younger Saturday morning ones, we have reached a different public of older children. "Thunder of the Gods" and "Champions of the World" were two such successful cycles. Among the Norse and Greek tales, particularly, there is much fine material that can be adapted to the proper length for these cycle stories.

One of the best results of the cycles has been their effect upon the librarians who participate. "I was able to visit the various branches in a workday experience, while I also gained confidence in my own storytelling ability," wrote one young librarian, reporting on her first experience with cycle stories. "As the cycle progressed, one felt a definite sense of accomplishment because there was sufficient time to 'polish' and develop the manner of telling." It is always interesting to observe the various reactions of different audiences.

The visiting storyteller is not treated merely as the main feature of the day; she is encouraged to take part in all the daily activities of that branch. Not only new staff members but those who have been for a number of years in the same branch can be stimulated by such visits.

The hostess librarian can help a great deal, as another report shows,

speaking of the success of one of these who obviously "anticipates a good story for her children," thereby creating the right atmosphere, before the story begins. There is no doubt that children love special events, and a visiting storyteller lends a sense of occasion which the children thoroughly enjoy.

It is stressed with all kinds of story hours that the storyteller should have the book from which her material comes in hand at the time of telling, and that copies should be conspicuously available at the end of the story time. The main purpose of story hours is, after all, not primarily to provide an entertainment or good publicity, but to encourage the reading of good books.

Interesting Adult Books of 1957 for Young People

Selected by: MRS. AUDREY BIEL, MARYLYN DAVIS, DOROTHA DAWSON, BARBARA DUREE, MARIAN TRAHAN, *and* JANE MANTHORNE, *Chairman, Book Selection Committee, Young Adults Services Division.*

This list is the annual selection of the top twenty adult books which the nation's young people have found most interesting, most influential, most popular.

The choices reveal a wide-eyed appraisal of the atomic age, a continuing interest in war literature, and a sense of humor. Young people showed decisively a preference for the facts this year since only seven novels are included among the top twenty selections, and most of the seven are derived from fact, legend, or the authors' own experiences.

Sixty nominations were narrowed to twenty in this annual vote for the most interesting adult books. Two polls of committee members and one nation-wide vote were necessary to reach the final list.

Bishop, James Alonzo. *The Day Christ Died.* Harper, 1957. 336 p. $3.95.

Moving, hour-by-hour narrative of the final day, from the Last Supper to the drama at the cross.

Burgess, Alan. *The Small Woman.* Dutton, 1957. 256 p. illus. $3.95.

The remarkable true story of Gladys Aylward, the London parlormaid who served as missionary among the mountain people of northern China and did espionage work during the Japanese invasion.

Caidin, Martin. *Vanguard!* Dutton, 1957. 288 p. illus. $3.95.

A readable account of rocket engineering from the beginnings to the construction of America's much-publicized satellite.

Chute, B. J. *The Blue Cup and Other Stories.* Dutton, 1957. 221 p. $3.50.

The author of *Greenwillow* presents twelve short stories which vary in mood and tone, but which evidence again her skill and compassion.

Durrell, Gerald M. *My Family and Other Animals.* Viking, 1957. 273 p. $3.95.

The antics of an engaging English family are told by the youngest son who puts in a "plug" for his hobby of insect collecting.

Housepian, Marjorie. *A Houseful of Love.* Random, 1957. 222 p. $3.50.

Life abounds in shishkabob, yogurt, and relatives in this entertaining story of an Armenian-American family during the thirties.

Howarth, David Armine. *The Sledge Patrol.* Macmillan, 1957. 233 p. illus. $4.50.

A handful of courageous Danes outwit the Germans as the war reaches the icy wilderness of Greenland.

Lord, Walter. *Day of Infamy.* Holt, 1957. 243 p. illus. $3.95.

The people of Pearl Harbor and the enemy overhead play out the dark hours of December 7, 1941.

MacLean, Alistair. *The Guns of Navarone.* Doubleday, 1957. 320 p. $3.95.

Compelling novel about five British commandos who silenced the guns of a German garrison.

Marshall, Alan. *I Can Jump Puddles.* World, 1957. 243 p. illus. $3.50.

Deeply appealing account of a boyhood spent on crutches in the bush country of Australia.

Mehta, Ved. *Face to Face.* Atlantic-Little, Brown, 1957. 366 p. $4.50.

A sensitive and talented young Hindu, blind since childhood, describes his lonely youth in India and his wondrous education in America.

Mowat, Farley. *The Dog Who Wouldn't Be.* Little, Brown, 1957. 238 p. illus. $3.95.

Unmatched on the hunt or in the rumble seat, an eccentric pooch named Mutt comes alive as the author chuckles over his Canadian boyhood.

Packard, Vance. *The Hidden Persuaders.* McKay, 1957. 266 p. $4.00.

How the Madison Avenue admen use psychology to tantalize, even hypnotize, American consumers and voters.

Phillips, Alan. *The Living Legend.* Little, Brown, 1957. 328 p. $4.00.

Lively anecdotes and little-known facts show the Royal Canadian Mounted Police as many men: tax collectors, sleuths, coast guardsmen.

Randall, Ruth Painter. *The Courtship of Mr. Lincoln.* Little, Brown, 1957. 219 p. illus. $3.75.

Family opposition, a broken engagement, and a challenge to a duel complicate the course of this "all-American" love story!

Rayner, Denys Arthur. *The Enemy Below.* Holt, 1957. 191 p. $3.00.

A British destroyer and a German U-boat pursue a deadly game in this taut World War II novel.

Reynolds, Quentin James. *They Fought for the Sky.* Rinehart, 1957. 304 p. illus. $3.95.

An exciting chronicle of the gallant and heroic air aces of all nations who fought for the sky in World War I.

Schaefer, Jack. *Company of Cowards.* Houghton Mifflin, 1957. 203 p. $3.00.

A group of Union soldiers, accused of cowardice, redeem themselves on the western frontier.

Shute, Nevil. *On the Beach.* Morrow, 1957. 320 p. $3.95.

As deadly radiation seeps into the southern hemisphere, an American submarine commander spells out his last days of life with friends in Australia.

Sutcliff, Rosemary. *Lady in Waiting.* Coward-McCann, 1957. 253 p. $3.50.

The stormy and tragic career of Sir Walter Raleigh is skillfully interwoven with the poignant story of his wife Bess.

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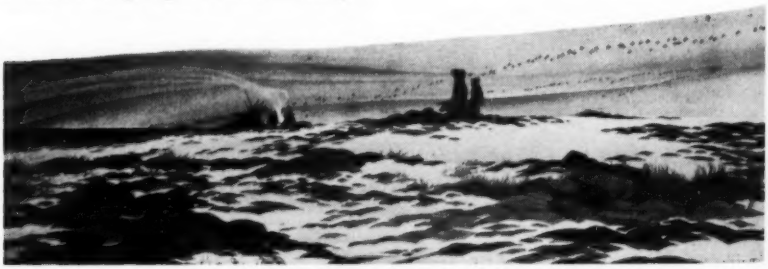

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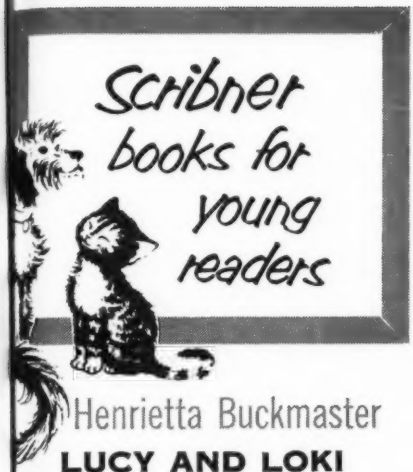

Henrietta Buckmaster

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Hazel Allen

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Illustrated in color by Roger Duvoisin — How a little church survived the threats of flood, desertion, and a new highway. Side sewn, washable. Ages 7-9. March. $2.50

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Photographs by John Galvin Towsley — A picture-story of the lumber industry. Side sewn, washable. Ages 9-14. March. $2.75

Telling Hero Tales in the Schools

DOROTHY GROUT, *Head of the Children's Department, Public Library, East Cleveland, Ohio*

The doors of the school auditorium stood wide as lines of eager boys and girls hurried through. At the door was the children's librarian of the East Cleveland Library, and now and then a child would pause to ask, "What's going to happen today?" Those fourth, fifth, and sixth graders were gathering to hear the weekly telling of the next instalment of an old hero tale, the complete recounting of which would cover a six-week period.

For some twenty years this has been going on in the East Cleveland schools, and the enthusiasm of the children and the teachers has not abated in all that time. The stories were first told in November, 1920, but the program began in its present form in February, 1938. At that time the classes of four elementary schools gathered in as many auditoriums every week to hear *The Story of Roland*, and thus the pattern was established. Since the amount of preparation necessary to tell a cycle of stories about a hero is great, the East Cleveland Public Library felt that more boys and girls than would come to a program at the public library should have the opportunity to enjoy heroic literature. It is true that the story for any one week is repeated in each elementary school, public and parochial, but the satisfaction in reaching all the boys and girls in the community surmounts the effort involved. Also, by planning the program for March and April, so that spring vacation intervenes, the storyteller has a chance to catch her breath.

The stories told are some of the oldest hero tales of literature. They have been passed on by word of mouth from the days of the bards and minstrels, who told and sang them in the lordly halls of kings, in humble peasant cottages, and on the plunging decks of Viking ships. They are tales of love and hate, of loyalty and treachery. There is always the struggle between good and evil, as symbolized by Sigurd's slaying of Fafnir the dragon, and Beowulf's battle with the monster Grendel.

There is a wide variety of legendary hero tales from which one may choose, and every storyteller will have her favorites. In East Cleveland a program of five different cycles has been developed, and they are told in rotation from year to year. They are *The Trojan War, The Story of Odysseus, Beowulf, The Story of Roland,* and *Sigurd the Volsung.* Some of these stories are read in shortened form or retold versions by some children, but, on the whole, they are fresh material to most boys and girls in the elementary grades.

There is a virility, a vitality to these old tales that make them unfor-

gettable. This is proved by the comments received in later years from those who heard them in childhood. A service man at a gas station will pause to look again at his customer, and then will say with a smile, "You're the librarian who used to tell us those stories, aren't you? I still remember them." Or a young businessman seated in a restaurant, on leaving, will stop at the librarian's table to say, "You won't remember me, but I remember you. You used to come to my school and tell us those stories about battles and dragons and monsters. I'll never forget them. Are you still telling them?" A young mother, bringing her small daughter to preschool story hour says feelingly, "You know, Miss Grout, I've never forgotten those wonderful stories you used to tell us every year. They must have taken a lot of work, but we loved them. And when I got into high school and had to read *Beowulf*, it helped a lot to be able to remember some of the things that happened to him. Those were good stories."

There is a richness, a poetic quality, and a genuine wholesomeness to the stories that make an unconscious impression on young listeners. While boys and girls are in the hero-worshipping period, these tales are natural food for the mind and imagination, for in them are to be found courage and heroism, tenacity of purpose, the devotion of self to a great cause, and faithfulness to a trust. Once heard, they become an unforgettable part of the child's literary background.

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Big Plans For July Conference at San Francisco

Poetry-Jazz Program

Poetry Festival preconference, the Newbery-Caldecott Awards banquet, and the program on the international responsibility of all librarians who work with children are the Children's Services Division high points at the San Francisco annual conference next summer.

The CSD Poetry Festival will be held at the Villa Hotel, 41st Avenue and El Camino Real, San Mateo, California, beginning with registration and exhibits the afternoon of July 10 and ending Saturday noon, July 12, allowing the rest of the week-end for San Francisco sight-seeing before the conference gets under way.

Program Chairman Rosemary Livsey, Los Angeles Public Library, has plans for a poetry-jazz recital, poetry reading and talks about poetry, a list of poetry books and recordings and an exhibit. Some of the people who will be on the program are the San Francisco poet Lawrence Ferlinghetti, reading with jazz; May Hill Arbuthnot, Annis Duff, Lillian Morrison, and Arna Bontemps.

The Villa Hotel is not much more than a year old—most attractive, most comfortable. Also, it is easy to reach. From the San Francisco Airport, it is about fifteen minutes' ride, and the special airport bus stops at the hotel door. San Francisco, about half an hour away, can easily be reached by several means. Full information will be sent to all who register.

The hotel has single rooms ranging from $8.00 to $10.00 a day, double rooms $11.00 to $13.00 a day, and twin or studio lanai from $12.00 to $16.00 a day; $3.00 a day is charged for an extra person in a room.

Expenses for the Poetry Festival will be very reasonable and will include only room, meals, and a $5.00 preconference registration charge.

Information about advance registration will be sent to all CSD members. Early birds may send their advance reservations for rooms and for the conference to Betsy Schillp, Reservation Manager, CSD Poetry Festival, Villa Hotel, San Mateo, California. Each reservation must be accompanied by a check or money order for $10.00.

Newbery-Caldecott Dinner Plans

The Newbery-Caldecott dinner will be held at the Sheraton Palace Hotel in San Francisco on July 15, 1958. Tickets are $8.50. Send reservations plus check or money order to Mrs. Jean Bishop, chairman, Newbery-Caldecott Dinner Committee, Richmond Public Library, Richmond, California. If you wish to sit with your friends, send your reservations in together.

Two Speakers on "World" Theme

CSD program at the San Francisco Conference, planned by President Charlemae Rollins, will have two speakers, Mr. Jack Dalton of the ALA International Relations Office and Mrs. Rollin Brown, president of the National Congress of Parents and Teachers. It is the world, and us, and children about which they will be talking. CSD exhibit will display carefully selected books about other countries, the selection to be done by Mrs. Winifred Ragsdale, Contra Costa County Library, Martinez, California. The list will be duplicated and available to all who visit the exhibit. Also on display will be the poetry books and the list from the Poetry Festival.

The chairman for CSD San Francisco conference arrangements is Mrs. Mae Durham, San Francisco State College, who, with a large group of subcommittees, is making preparations for a memorable occasion for all of us. In addition, Marjorie

Rankin, Santa Barbara Public Library, and chairman of the Section of Work with Boys and Girls of the California Library Association, has plans underway to help CSD members from other parts of the country get acquainted with California children's and school librarians.

"West Meets East" Project for YASD

The program and the exhibit of the Young Adult Services Division at San Francisco will launch a country-wide project to help librarians working with young adults in schools and public libraries to learn how to introduce books about the East to young people of the West. The YASD "West Meets East" project will begin with one, or possibly two, outstanding speakers on the East. It will introduce at that session and in its exhibit the *Asia Handbook*, which will list and annotate books about the East of interest to young people. Sample book talks, suggested programs, and sources for materials for exhibit will complete this practical handbook.

Marian Trahan, Oakland Public Library, is YASD chairman working on local arrangements for the conference.

International Board To Meet in Italy

International Board for Children's Books will have its next meeting in Florence, Italy, May 7 to 10. (Any CSD member who might find it possible to attend is urged to send that word to CSD office at ALA Headquarters.) At the meeting, the second Hans Christian Andersen Medal will be awarded for a book of fiction. The three U. S. books submitted were the Newbery Medal winner for last year and the two top runners-up—*Miracles on Maple Hill* by Virginia Sorenson, *Old Yeller* by Fred Gipson, and *House of Sixty Fathers* by Meindert de Jong.

CSD Board of Directors, at its 1958 midwinter meeting, gave to the Book Evaluation Committee the responsibility for determining which U. S. books should be submitted for future Andersen awards.

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February Ages 5-9. $2.25

SCIENCE IN YOUR OWN BACK YARD

Written and illustrated by Elizabeth K. Cooper. A simple and graphic description of the ways an amateur scientist can, in his own back yard, observe and explore the mysteries of the skies, the earth and what is in it. Many experiments using easily available material are suggested.
February Ages 10-14. $3.00

AS A MAY MORNING

By Grace Allen Hogarth. A mature novel of a seventeen-year-old English girl and her problems in trying to win a university scholarship, in exploring a shy first love, and in helping a motherless family.
March Ages 14 up. $3.00

CHUCARO
WILD PONY OF THE PAMPA

By Francis Kalnay. With tenderness, humor, action, and suspense, the author tells of Pedro and the wild pony he caught and trained and loves but almost loses to the spoiled son of the ranch owner. Line drawings by Julian de Miskey illustrate this haunting and deeply moving story.
March Ages 7-11. $2.75

THE TIME GARDEN

By Edward Eager. Another summer of magical adventuring through all kinds of time by the children of *Knight's Castle*. Mr. Eager, author also of *Half Magic* and *Magic by the Lake*, has created a rare and wonderful world of laughter and wild adventure. Illustrated by N. M. Bodecker.
April Ages 8-12. $3.00

TAKAO AND GRANDFATHER'S SWORD

By Yoshiko Uchida. A lively and understanding picture of a boy growing up in modern Japan, where Western inventions and ideas are interwoven with ancient arts and customs. Miss Uchida is widely known for her collections of Japanese folk tales, *The Dancing Kettle* and *The Magic Listening Cap*. Illustrations by William M. Hutchinson. February Ages 7-11. $2.50

A FLOWER OF ARABY

By Helen F. Daringer. Older girls will find the 13th-century English heroine in *A Flower of Araby* as contemporary as the girl next door. Hidden danger, gaiety and young romance fill this story of a Crusader stronghold in Syria. Illustrated by Artur Marokvia.
March Ages 12 up. $3.00

PINKY PYE

By Eleanor Estes. An extraordinary discovery awaits the Pye family (including four-year-old Uncle Bennie, their dog Ginger, and Gracie, the New York cat) as they set out for a summer of bird watching on Fire Island. An enchanting and irresistible story by the author of *Ginger Pye*, the Newbery Medal winner for 1952. Illustrations by Edward Ardizzone.
April Ages 8-12. $3.00

THE DOUBLING ROD

By Ada Harrison. The theft of an ancient and valuable Etruscan figurine from their home near London starts the Hinnabel family on a strange search for the thief. A magical forked stick provides a surprise ending for this intriguing tale. Illustrated by Christine Price.
April Ages 10-14. $3.00

THE PERILOUS ROAD

By William O. Steele. In a dramatic story, one of today's foremost writers for young people shows the difficult and hazardous path a boy must follow before he learns the senseless waste of war and the true meaning of courage and tolerance. The Tennessee mountains provide an exciting background for this Civil War adventure. Illustrated by Paul Galdone.
April Ages 8-12. $2.95

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How to keep fresh water creatures in an aquarium. Ages 8 up; Grades III-IX. *Cloth,* $3; *Paper,* $1.75

HOW BASEBALL BEGAN IN BROOKLYN

Written and illustrated by LeGrand

The inside story of how baseball was invented. Ages 7-11; Grades III-VI. *Cloth,* $2

MAKE IT AND USE IT

by Bernice Wells Carlson

Illustrated by Aline Hansen. Handicraft for boys and girls. Ages 8-12; Grades IV-VII.

Cloth, $2.50; *Paper,* $1.60

BIBLE STORIES FOR YOUNG READERS

by Edith Patterson Meyer

Illustrated by Howard Simon. The complete Bible story beautifully retold. Ages 8 up; Grades IV-VII. *Cloth,* $3.50

ANDREW JACKSON, FIGHTING FRONTIERSMAN

by Frances Fitzpatrick Wright

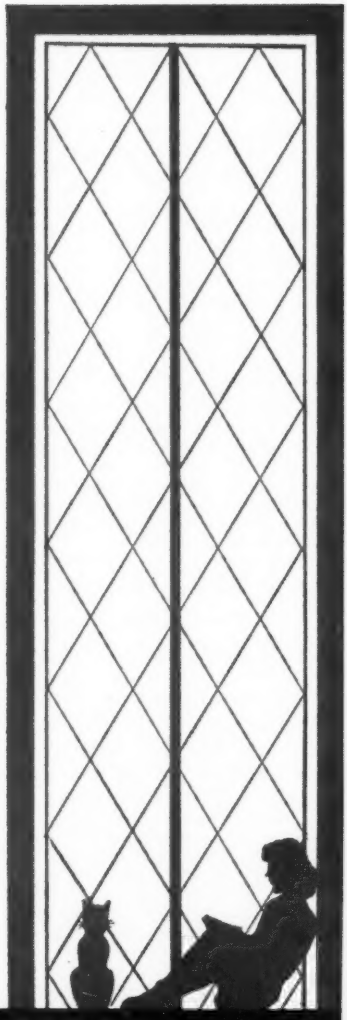
Illustrated by Ray Abel. A "Makers of America" biography. Ages 8-12; Grades IV-VI.

Cloth, $1.75

GOD GAVE US SEASONS

by Carolyn Muller Wolcott

Illustrated by Meg Wohlberg. Bobby learns about God's plan for seasons. Ages 4-7; Grades N-II. $1.25



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Boucher, Anthony. "Science Fiction Still Leads Science Fact." *New York Times Magazine.* (December 1, 1957), p. 56.

The sputnik age is spurring science fiction writers to new imaginative heights, but with primary emphasis on fiction rather than fact. As imaginative entertainment and the creation of a mood of acceptance of new wonders, it appears to have greater appeal than ever to teen-agers.

Cleary, Florence D. *Blueprints for Better Reading.* H. W. Wilson, 1957. $3.00.

Drawn from the author's experiences as librarian of a large urban school, this book serves as a practical guide to help young people develop skills and interests in reading.

Fry, Ray M. "Roads to Walden." *Saturday Review.* Vol. 41 (November 16, 1957), p. 85-88.

The Coordinator of Young Adult Work, Dallas, Texas, Public Library, discusses books about natural history which appeal to teen-agers.

Kaback, Goldie R. and Albrecht, Margaret. "What Adolescents Do To Parents." *Parents Magazine.* Vol. 52 (November, 1957), p. 37+.

"Confusion is a natural state for teen-agers and it's just as natural for grownups living with them to feel the same way sometimes."

Oregon State Library. *Books for High Schools.* Oregon State Library, Salem, Oregon, 1957.

An annotated list of 1956 books, selected on the basis of reading appeal and usefulness in the Oregon schools.

Seib, Charles B. and Otten, Alan L. "The Case of the Furious Children." *Harpers.* Vol. 216 (January, 1958), p. 56-61.

A description of an extensive experiment carried on by the National Institute of Health Clinical Center in Bethesda, Maryland. A staff, sometimes numbering as high as forty, devoted itself to rehabilitating six delinquent boys whose ages at date of entrance ranged from eight to ten years.

Thompson, Dorothy. "Are Our Teen-Agers So Dumb?" *Ladies' Home Journal.* Vol. 74 (November, 1957), p. 11+.

A report based on the findings of a study by social scientists at Purdue University and issued as a book entitled *The American Teenager.*

Witty, Paul. "Gifted Children, Our Responsibility and Our Hope." *National Parent Teacher.* Vol. 52 (December, 1957), p. 14-17.

What educational provisions can we make for the gifted child? There is an opportunity for the public library to meet some of his needs by making accessible books which are more advanced in treatment or specialized in subject than the school library can provide.

Zamchick, David. "Paperbacks for Slow Learners." *Clearing House,* Vol. 32 (January, 1958), p. 289+.

A result of an experiment with slow learners in a senior high school over a period of four years, this is a tabulation of popular paperbacks purchased and enjoyed by the group. Titles include both fiction and non-fiction.

Make your reservation now for the San Francisco Conference in July. See page 55 for details.

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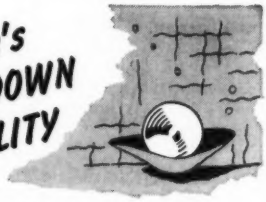

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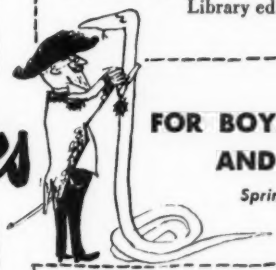

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By VAL GENDRON
Illustrated by Allan Thomas

An Eagle Scout is accepted into the Koshare troop of Colorado after he has perfected himself in Indian lore and dances. When the Zuñi protest the use of a sacred dance, he helps reach a difficult decision.

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De Lesseps: BUILDER OF SUEZ

By LAURA LONG
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Convinced that a canal could again connect the Mediterranean and the Red Sea, De Lesseps finally overcame all odds and built the Suez Canal. Includes an interesting account of De Lesseps' friendship with the Khedive of Egypt, and of his own delightful family life. Ages 12-16. March 26. $2.75

Shadows into Mist

By ELLEN TURNGREN
Decorations by Vera Bock

A fine story of two young people who come with the Swedish settlers to Minnesota in the 1880's — Lovisa, with her home-loving ways, and Nils, daring and ambitious. Companionship is succeeded by love, marriage and a true understanding of their role in the community. Ages 14 up. April 30. $3.00

ALL CLOTH BOUND

Reissues of Two Books in Constant Demand

Marta the Doll

By ELOISE LOWNSBERY
Illustrated in color by Marya Werten

This well-loved story of a little Polish girl and her first doll captures all hearts. "A truly warm and human story . . . plot is brisk and dramatic . . . background of Polish farm life is charming and unforced, with a lovely quality of kindliness."

—*The Atlantic*

Ages 8-10. Feb. 19. $3.00

Gift of the Forest

By R. LAL SINGH and ELOISE LOWNSBERY
Illustrated by Anne Vaughan

One of the finest stories of life in India written for young people. *The Booklist*, A.L.A., said: "Story of the deep bond between a fearless little Hindu boy and his tiger cub . . . rural life of India, ignorance and superstition of the villagers, the feeling of boy and grandfather for the jungle — all are vividly portrayed in this engrossing tale."

Ages 10-14. Feb. 19. $3.75

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UNIVERSITY OF CHICAGO WORKSHOP

The Graduate Library School of the University of Chicago announces the third of a series of annual workshops on the Evaluation of Library Materials for Children, to be held July 23-25, 1958. The 1958 Workshop will deal with materials in the sciences. Registration fee will be $15, and housing will be available on the campus. For further information, write to the Graduate Library School, University of Chicago, Chicago 37.

WORKSHOP AT SEATTLE

A workshop entitled "Parents, Children, and Books" is being sponsored by the School of Librarianship of the University of Washington and the National Book Committee, Inc., in cooperation with the College of Education. Dates of the workshop are July 7-11, 1958, in Seattle. It is open to parents, teachers, and librarians. Registration fee is $12. For further information, write to the School of Librarianship, University of Washington, Seattle 5.

SCHOOL LIBRARIANS' WORKSHOP

Westover School, Middlebury, Conn., and the Department of Library Service of the New Haven State Teachers College will hold a third workshop for school librarians at Westover School, June 15—July 11, 1958. Two courses, "Cataloguing and Classification" and "Organization and Administration of Libraries," will earn three semester hours of credit from New Haven State Teachers College. Inquiries should be addressed to Miss Esther Millett, Librarian, Westover School, Middlebury, Conn.

OFFER LIBRARIAN RECRUITING BROCHURE

The recently published recruiting publication "Be a Librarian" is now available in quantity amounts. "Be a Librarian" is the official recruiting brochure of the New York Library Association. This attractive 8x10-inch pamphlet contains a number of illustrations which stress the diversity of services and specializations found in library careers. The text provides a factual account of opportunities in librarianship, salaries, the employment outlook, qualifications, and educational requirements. This handsome brochure is a must on the library's recruiting literature shelf. "Be a Librarian" will be in demand on career days in the schools. Copies may be obtained from Miss Ann Perry, Buffalo and Erie County Public Library, 120 West Eagle Street, Buffalo 2, New York, at the following rates: 5 copies, $ .50; 10 copies, $1.00; 25 copies, $2.00; 50 copies, $4.00; 100 copies, $8.00; 1,000 copies, $80.00; 2,000 copies, $150.00.

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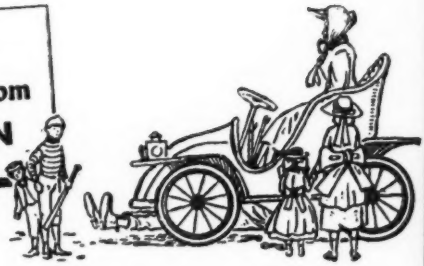

The Americans

By HAROLD COY

Illustrated by William Moyers

A "vivid and fascinating" book about America that has "much of the appeal and interest that Van Loon's *Story of Mankind* had in an earlier period."—MARY V. GAVER, Graduate School of Library Service, Rutgers University

"Surely boys and girls will find here a fascinating picture of people working, striving, developing, thinking and feeling, creating, becoming strong and productive. A magnificent sweep of time and circumstance pervades the book."—DR. LELAND B. JACOBS, Professor of Education, Teachers College, Columbia University.

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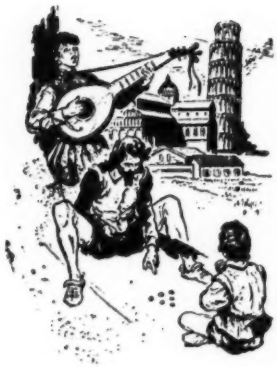

Galileo and the Magic Numbers

By SYDNEY ROSEN

Illustrated by Harve Stein

The fascination of mathematics, the excitement of scientific discovery, and above all the importance of a questioning mind are splendidly dramatized in this story of Galileo told for young people. The author is not only a fine storyteller but an educator with great understanding of his subject. He is Assistant Professor of Physical Science and Education at Brandeis University, and visiting lecturer at Harvard University.

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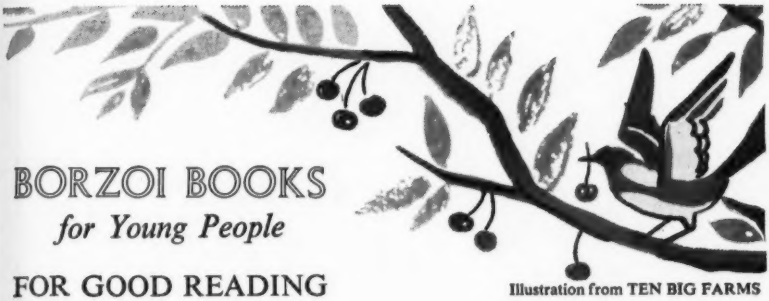

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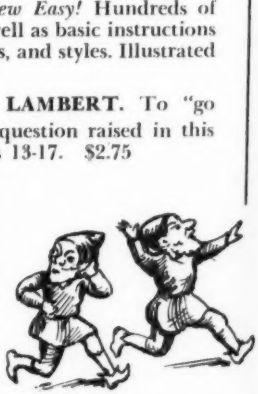

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